

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

March/April 2011

CLEVELAND ART



Dear Members,



Cover: Watching a Waterfall (detail) 1790. Tani Bunchō (Japanese, 1763–1840). Hanging scroll; ink and color on silk; 112.5 x 51.1 cm (image). John L. Severance Fund 1972.16. In *The Lure of Painted Poetry*.

If ever you wanted a demonstration of the character of the Cleveland Museum of Art, this issue of *Cleveland Art* would do nicely. First, we have an article by our new associate curator of Japanese and Korean art, Seunghye Sun, about her exhibition *The Lure of Painted Poetry*. A Seoul native, she arrived here last summer and had spent only a couple of weeks surveying the museum's collection before she developed the idea for this exhibition: to use works from our collection to show how artists in Japan and Korea looked back to much older Chinese poetic themes—while at the same time embodying characteristics of Japanese or Korean artistic identity. Don't miss the opening party on Saturday, March 26.

Turn the page after that article and you might be startled by the selection of eye-exercising abstract compositions with Mark Cole's story about a show drawn from the museum's collection of Op Art, the "optical art" movement that thrived in Cleveland in the 1960s. As our curator in charge of American painting and sculpture of the mid 20th century and earlier, Mark writes about how the museum has added paintings by Op Art pioneers such as Ed Mieczkowski and Julian Stanczak to works by these artists acquired decades ago. The exhibition marks the growing appreciation in the art world of a genre that for some time was glossed over by art historians because of its absorption into pop culture.

Next, deputy director and chief curator Griffith Mann recaps the major acquisitions of the previous calendar year, as he did in the 2010 March/April magazine. We have added an extraordinary range of works to the permanent collection. Griff leads off the 18-page article with a discussion of the museum's overall philosophy in collecting and how it has evolved.

The second wave of this year's VIVA! & Gala performing arts series roars in with no less than six major events in this issue. The ongoing vitality of our music, theater, dance, and film programs continues the long historic legacies of these offerings: Cleveland maintains the oldest museum-based music series as well as one of the oldest ongoing film programs in the nation.

In the listings of talks and studios, note especially the talk by artist Ann Hamilton on April 9—the first in what we hope will be an annual series bringing working contemporary artists to the museum. You'll also see a range of other scholarly offerings, most of them free, many in collaboration with Case Western Reserve University, thanks to University Circle's walking-distance wealth of educational and cultural institutions.

No event better exemplifies the vibrant spirit of University Circle than Parade the Circle, which for more than 20 years has taken place the second Saturday in June. Read about preparatory workshops that begin this spring. Further, museum members will find an array of special programs, including a day trip to the Kent State University Museum and other exciting opportunities.

So there you have it: art of every stripe, groundbreaking performance and film events, fascinating education programs, and stimulating institutional collaborations. Together with you, that makes a wonderful museum community.

Sincerely,

David Franklin,
Director

CLEVELAND ART

Cleveland Art: The Cleveland Museum of Art Members Magazine

Vol. 51 no. 2, March/April 2011
(ISSN 1554-2254). Published bimonthly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797. POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

Questions? Comments?

magazine@clevelandart.org

Magazine Staff

Editing: Barbara J. Bradley, Gregory M. Donley, Kathleen Mills

Design: Gregory M. Donley

Photography: Howard T. Agriesti, David Brichford, Gregory M. Donley, Gary Kirchenbauer

Digital scanning: David Brichford



Ohio Arts Council
A STATE AGENCY
THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS





Literary Gathering 1500s. Korea, Joseon period. Hanging scroll with calligraphy; ink on paper; 125 x 68.5 cm. Leonard C. Hanna Jr. Fund 1997.147

ON VIEW

The Lure of Painted Poetry: Japanese and Korean Art March 27–August 28, Kelvin and Eleanor Smith Special Exhibition Gallery. An exhibition based on the museum's extraordinary holdings of works from Japan and Korea that look to ancient Chinese texts for inspiration.

Kim Beom: Objects Being Taught They Are Nothing But Tools Through March 6, photography galleries, east wing. Humorous and challenging installation by the adventurous Korean artist Kim Beom.

In Honor of the Cleveland Arts Prize Through March 13, Cleveland and design galleries, east wing. Rotations of works in all media created by former visual arts prize winners whose work is in the permanent collection.

The Glory of the Painted Page: Manuscript Illuminations from the Permanent Collection Through April 17, prints and drawings galleries, 1916 building, level 1. A selection of liturgical, academic, and biblical leaves.

Landscapes from the Collection March 26–August 14, photography galleries, east wing. Retired curator of photography Tom Hinson returns to organize an exhibition of remarkable landscape photographs examining the parallel interests of contemporary photographers to record the natural beauty of the environment as well as the impact of humanity on the landscape.

CLE OP: Cleveland Op Art Pioneers April 9, 2011–February 26, 2012, Cleveland gallery, east wing. Works by key figures in the local optical art scene during its formative years.

The Art of Daily Life: Portable Objects from Southeast Africa April 16, 2011–February 26, 2012, design gallery, east wing. Beautiful objects from southeast Africa that combine functionality and spiritual meaning.

GLIMPSES OF ASIA

Three exhibitions celebrate the museum's renowned leadership in collecting and exhibiting Asian art.

The Lure of Painted Poetry: Japanese and Korean Art March 27–August 28.

Indian Kalighat Paintings May 1–September 18, prints and drawings galleries, 1916 building, level 1. Works in watercolor highlighted with metallic paint originally created as souvenirs for people visiting important temple sites in India. From the museum collection.

Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965) October 16, 2011–January 8, 2012. The first retrospective in the West dedicated to the artist famed for reinventing landscape and figure painting techniques and for his extensive scholarship on the history of Chinese painting.

The Lure of Painted Poetry

The complex and subtle role of Chinese poetry in the aesthetics of Japanese and Korean art

Ut pictura poesis. —Horace

Just as the Roman lyric poet Horace posited “as is painting, so is poetry” in *Ars Poetica*, the elites of East Asia have appreciated poetry and painting as closely related arts. The original concept of the fine arts in East Asia traces back to the Six Arts, referring to the basics of education in ancient Chinese Confucianism: ceremonies, music, archery, chariot driving, calligraphy, and mathematics. In the most ancient forms of fine art, poetry was fused with music and ritual performance. Painting, similarly, shared its origin with calligraphy—using the earliest pictographs of Chinese characters and the same brushwork process. Subsequently, the Three Perfections—painting, poetry, and calligraphy—emerged as the highest forms of creative expression throughout Asian cultures.

The Japanese and Koreans used the Chinese language for official records and documents until the 19th century, even though each nation has its own alphabet—Japanese Kana and Korean Hangeul—and its own spoken language, both of which are different from Chinese. As a result, Chinese classic texts and themes not only defined an East Asian cultural zone that spanned national borders, but they also occupied a central position within Japanese and Korean arts and aesthetics, paralleling the influence of domestic classics. The educated class in each period in Japan and Korea employed Chinese as an international written language and regarded Chinese-style poetry as the most sophisticated liberal art until English took its place in the late 19th and early 20th centuries.

The Lure of Painted Poetry: Japanese and Korean Art explores how artists in Japan and Korea have transformed the cultural influence of China into unique masterpieces. Drawn almost entirely from the collection of the Cleveland Museum of Art, the exhibition includes painting, calligraphy, and decorative arts from Japan and Korea that embrace Chinese classical poems, called *kanshi* in Japanese and *hansi* in Korean, as an international culture code in East Asia. The masterpieces from the museum’s collection exemplify the visual image of classical Chinese poetry that Japanese and Korean elites learned and applied to their own arts, and thus provide a fascinating opportunity to understand the phenomenon of cross-cultural merging in East Asia.

What is the image of a poet in East Asian art? It is different from the idea the Greek philosopher Plato (427–347 BC) presented in *The Republic* that poetry is

not ethical, philosophical, or pragmatic. Rather, the poet in East Asia was assumed to have the faithful spirit as described by Confucius (551–479 BC) when he compiled *Shijing* (Book of songs) in his *Lun Yu* (Analects): the aesthetic principle of poetry was *siwuxie*, or “having no unfaithful thoughts.”

The elites sought spiritual freedom through the ideal of hermitism. This meant keeping their distance from mundane activities, but it did not always require a lonely life in the mountains, separate from the world. It might aptly be called “armchair reclusion,” which allowed keeping the faithful spirit even during court responsibility or in the midst of city life. To celebrate this lifestyle, Japanese and Korean elites commissioned paintings of their elegant gatherings and added their own poems or companions’ inscriptions.

Confucianism affected artistic taste in Korea and Japan because it was accepted as the guiding principle

EXHIBITION The Lure of Painted Poetry: Japanese and Korean Art

March 27–August 28

See a host of related programs on page 32.

Landscape c. 1414.
Japan, Muromachi period. Hanging scroll; ink and color on silk; 102.8 x 54 cm.
John L. Severance Fund 1985.111





One of Eight Views of Xiao and Xiang Rivers 1788. Tani Bunchō (Japanese, 1763–1840). Section of a handscroll mounted as a hanging scroll; ink and color on paper; 29.5 x 49 cm. Andrew R. and Martha Holden Jennings Fund 1980.188.3

Dish with Chrysanthemums and Marigolds 1700s. Japan, Edo period. Imari ware porcelain with underglaze blue and overglaze enamel and gold decoration; h. 3.2 cm, diam. 21.1 cm. Severance and Greta Millikin Collection 1964.265

Pitcher with Cover 1100s. Korea, Goryeo period. Celadon ware with inlaid white and black slip decoration; h. 21 cm. Gift of John L. Severance 1917.357



for ruling the state as well as the educational system. Because poetry anthologies were published only by the elite class, for centuries only poets embraced by those elites were selected and published. The image of poet was established as a wise, faithful, and respectable intellectual.

In order to express the spiritual faithfulness of poets, East Asian paintings portrayed them with a visual image corresponding to poems. Even though poets' actual portraits did not survive, well-educated elites could identify the image of a poet with just a few motifs from his or her poems in both landscape and figure paintings: Xiao and Xiang Rivers, Gazing at a Waterfall, West Lake, Seven Sages of the Bamboo Grove, or Four Elders of Mt. Shang, for example. Indeed, among the literati the ability to identify poems in a painting without any inscription was considered the highest level of poetry appreciation.

Korean scholar-officials in the Joseon period liked to have artists paint their literati gatherings (*gyehoedo*) in the 16th century. On these paintings, the patron added his own poetic inscription to express the high spirituality of the gathering and record the names of participants.

In Japan, the Muromachi Zen clerics copied Chinese-style poems above an ink painting to make a hanging scroll called a *shigajiku*. Not only were the monks committed to Zen Buddhism, they were also used in diplomatic and cultural exchanges with China and

Korea as leaders of culture. Thus their ink paintings often merged Chinese, Japanese, and Korean poems and images.

Japanese and Korean elites appreciated Chinese landscapes through the imagery of poetry because most of them could not travel to China. In fact, incorporating Chinese poetic themes with idealized visions of Chinese landscapes expressed faithful spirituality in a way that simply painting a realistic landscape from their own mundane life could never have done. Essentially, painted poetry became the image of utopia in the minds of Japanese and Korean elites, whether or not those images looked like the “real” China.

While painted poetry is central to landscape and figure paintings, its presence in decorative arts is more subtle, as a selection of works in the exhibition attests. Yet understanding poetry helps us recognize the poetic themes present in other art forms. The more we know the poems, the more we enjoy interpreting the symbolic meanings of decorative motifs such as the chrysanthemum, lotus, crane, phoenix, grape, and plum.

Calligraphy, practically speaking, was simply a tool to transfer poems more clearly and directly to their audi-

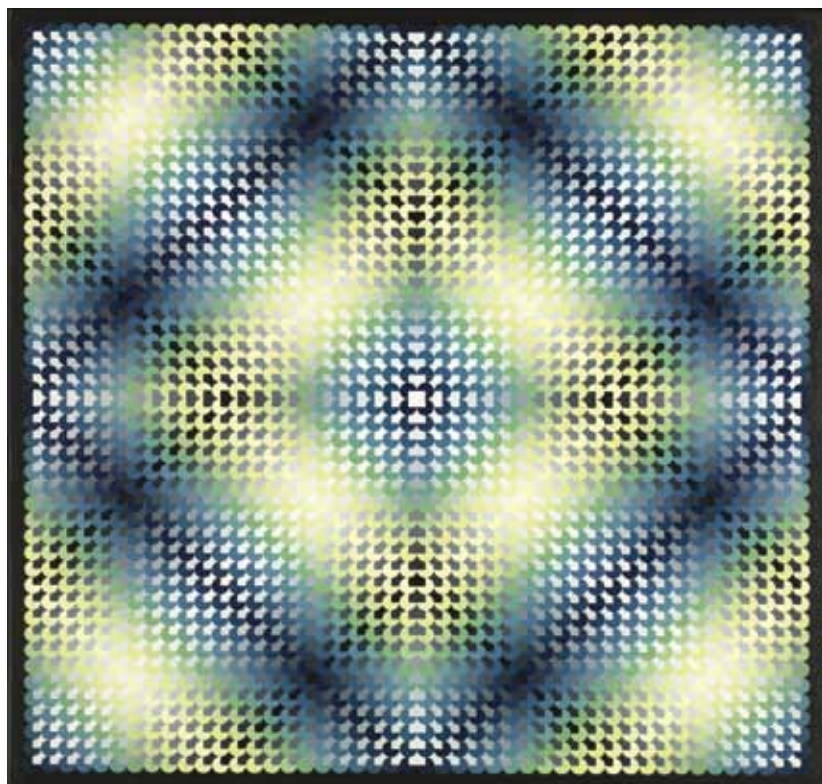


ences. In Korea, the elite class had to compose Chinese-style poems in order to pass the state examinations that were a prerequisite for social status. Thus, Chinese-style poems were more dominant than those pure Korean poems for official careers and social success. In daily life, however, Korean literati also enjoyed the Korean verse *sijo* and translated it into Chinese poetic styles for publishing in anthologies of poems and verses. The show features beautiful examples of both types.

Throughout the long tradition of Confucianism, East Asian art has valued the expression of faithful spirituality through poems, calligraphy, paintings, and artisanal crafts. The elites of Japan and Korea enriched their own art and culture by incorporating spiritual and aesthetic aspirations from classical Chinese poems. The Confucian tradition of cultivating the inner mind through poetry, calligraphy, and painting is the key to understanding the common culture of East Asia, and stands as a model for cross-cultural appreciation today. ㊦

Good Vibrations

A new exhibition celebrates the dazzling Op Art movement centered in Cleveland



Blue Bloc c. 1967. Edwin Mieczkowski (American, born 1929). Acrylic on canvas mounted to board; 121.9 x 121.9 cm. Anonymous Gift, by Exchange 2010.261

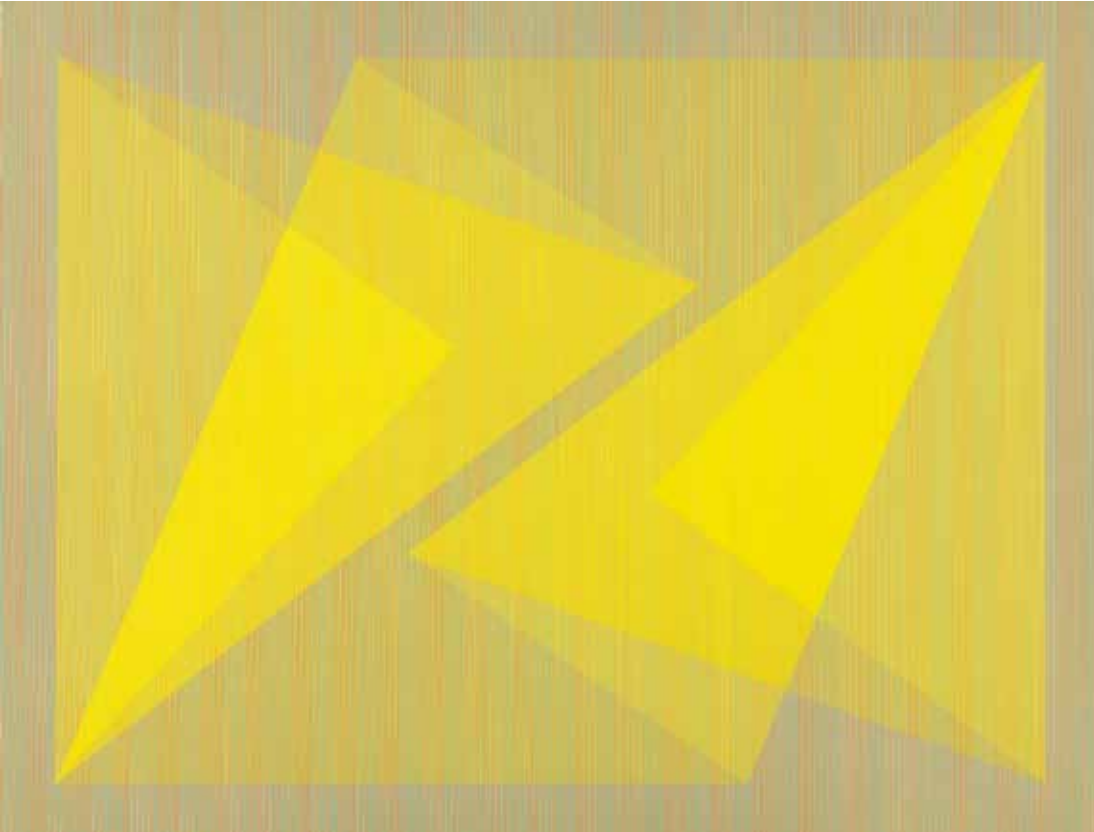
During the 1960s, Cleveland emerged as a vital center for Op Art, an eye-popping style of geometric abstraction that tackles issues of visual perception. The city operated as training ground and residence to several renowned Op artists, including Richard Anuszkiewicz, Francis Hewitt, Edwin Mieczkowski, and Julian Stanczak, all of whom studied and/or taught at the Cleveland Institute of Art. Cleveland also fostered the birth of the Anonima Group (Hewitt, Mieczkowski, and New York artist Ernst Benkert), the only artist collaborative in the United States devoted to the movement. *CLE OP: Cleveland Op Art Pioneers*, a dazzling exhibition that opens this spring in our Cleveland gallery, showcases approximately ten works by these key figures from Op's formative decade. Drawn primarily from the Cleveland Museum of Art's permanent holdings and supplemented with loans from private collections, *CLE OP* celebrates important contributions made by Cleveland artists in the local, national, and international art scenes.

EXHIBITION
CLE OP: Cleveland
Op Art Pioneers
April 9, 2011–
February 26, 2012

A pun on the concurrent movement of Pop Art and a punchy abbreviation for “optical art,” Op Art arose from these artists’ desire to stimulate and even confound vision. Taking cues from theories in perceptual psychology, Op artists manipulate figure-ground relationships and orchestrate color interactions (or stark contrasts of black and white) in order to enhance the act of seeing, or to investigate the contradictions and ambiguities inherent in the process. Most artists associated with Op Art dislike the term, which was popularized by the American press, instead preferring more descriptive designations such as “Perceptual Abstraction.” Nevertheless, the term “Op Art” forcefully entered the lexicon of art history and remains widely used today.

Works of Op Art often feature strikingly vivid hues and dynamic patterns executed with astonishing technical precision. This is certainly the case with Ed Mieczkowski’s *Blue Bloc* from 1967, a stunning painting recently acquired by the museum that features 1,316 (yes, we counted them!) three-quarter circles rendered in blues, greens, and yellows of gradually shifting intensities arrayed against a checkerboard background with gradations of black, gray, and white. Here the artist created the uncanny illusion that the painting is morphing in and out of focus across its surface while simultaneously pulsating from within. It is one of Mieczkowski’s most intricate and outright lively Op creations.

When experimenting with the parameters of vision, Op artists have a much desired goal in mind: to engage viewers on an unusually direct level. Op can be interpreted as an antidote to traditional art, which Op artists regard as prone to lull viewers into a passive relationship with artworks. Instead, Op artists seek to involve their audiences actively in the art viewing experience, effectively countering spectator passivity by making art that provokes physiological responses. In doing so, they downplay their own roles as perpetrators of the aesthetic experience: in the trenchant words of Julian Stanczak, “I am not important—the viewer is.” Emblematic of Stanczak’s late 1960s work, *Filtered Yellow* from 1968, purchased by the museum shortly after it was made, comprises hundreds (no, we didn’t count them!) of alternating red and green razor-sharp vertical bands systematically deployed across the canvas, further energized



Filtered Yellow

1968. Julian Stanczak (American, born Poland, 1928). Acrylic on canvas; 182.8 x 243.8 cm. Contemporary Collection of the Cleveland Museum of Art 1969.15. © Julian Stanczak


during the decade Cleveland Op artists would exhibit across the United States and overseas in London, Paris, and Warsaw.

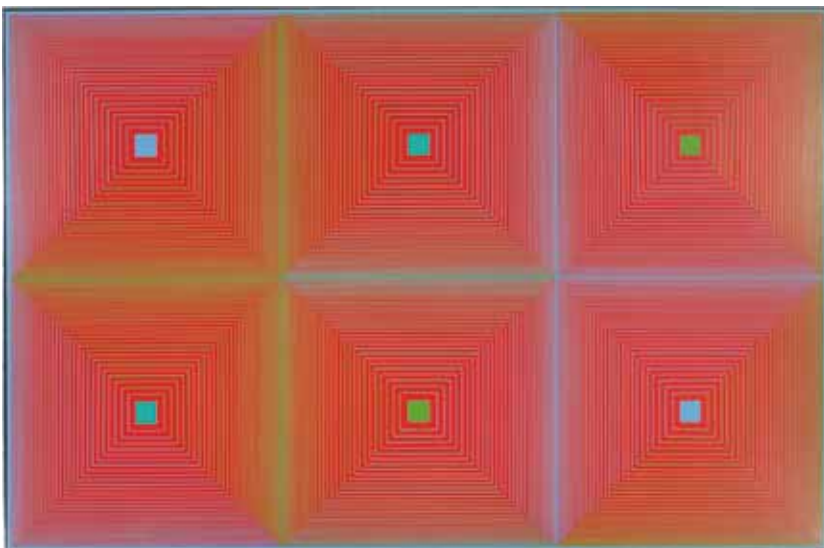
Cleveland artists were also included in *The Responsive Eye*, an Op show mounted by the Museum of Modern Art in New York during the spring of 1965. This exhibition codified the international emergence of Op and proved enormously popular with the viewers—some would argue too much for its own

by a floating yellow plane that folds back upon itself in complex mirror symmetry along a diagonal axis. Highly disciplined in its application of paint and composed with a skillful economy of means, the work is a chromatic and spatial tour de force carefully calibrated for optimum retinal sensation.

By the early 1960s, exhibitions of nascent Op Art began to appear in Cleveland, including a show of work by the Anonima Group held in 1962 at a former dress shop on Euclid Avenue that had been converted into a gallery. The Cleveland Institute of Art and the Cleveland Museum of Art also exhibited Op from its onset. New York galleries took notice as well, and subsequently

good. Attendance records were broken, and journalists responded with unprecedented enthusiasm. In its wake, Madison Avenue accelerated its love affair with Op, seen as highly marketable because of its considerable graphic potential. Op motifs began to proliferate on everything from miniskirts to record album covers. As a result, Op increasingly was regarded with suspicion by a number of avant-garde purists who preferred an impermeable boundary between art and commerce, and ultimately Op's reputation was tainted by substantial negative fallout. With the theoretical underpinnings of the movement essentially ignored during subsequent decades, Op tended to be regarded as a quaint and superficial visual curiosity of the so-called Psychedelic '60s.

But in recent years Op Art has regained considerable critical momentum and been given its proper due. In fact, many now see Op as a crucial precursor to several contemporary trends in abstraction, particularly those launched by artists who embrace digital technologies and explore virtual realities. In addition, Op's democratization of art—relegating the primary role of the art experience to the viewer—is today regarded as a highlight in modernist art history. Exhibitions held worldwide over the past few years attest to the rediscovery of Op, and perhaps not since Op's heyday has there been a more apt time for the Cleveland Museum of Art to revisit this fascinating movement with strong Cleveland connections and international audiences. 



Prisma 1968. Richard Anuszkiewicz (American, born 1930). Acrylic on canvas; 182.8 x 274.3 cm. Gift of Katherine C. White 1977.193

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

The Mourners: Medieval Tomb Sculptures from the Court of Burgundy, a FRAME-organized exhibition featuring our Jean de la Huerta sculpture, *Mourner with a Book from the Tomb of John the Fearless, Duke of Burgundy (1371-1419)*, visits the Minneapolis Institute of Arts, through April 17.

American Impressionists in the Garden, Taft Museum of Art, Cincinnati, through May 15, features Edith Parson's *Turtle Baby*.

Gauguin: Maker of Myth, National Gallery of Art, Washington, D.C., through May 30. Paul Gauguin's *In the Waves* makes a splash in the nation's capital.

Man, Myth, and Sensual Pleasures: Jan Gossaert's Renaissance, National Gallery of Art, London, through May 30. The CMA's Jan Gossaert painting *Virgin and Child* is on view.

Echoes of the Past: The Buddhist Cave Temples at Xiangtangshan, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., through July 31. Includes two works from the museum's Chinese collection.

Against the Grain: Modernism in the Midwest, Southern Ohio Museum, Portsmouth, March 5–May 29. Paintings include William Sommer's *The Pool* and Manière Dawson's *Differential Complex*.

The Andean Tunic, Metropolitan Museum of Art, March 8–September 18. Two stunning works from Cleveland's collection enliven the Met's exhibition.

Monet's Water Lilies, Nelson-Atkins Museum of Art, Kansas City, April 9–August 7, then Saint Louis Museum of Art, September 2011–January 2012. Our *Water Lilies (Agapanthus)* is reunited with its two counterparts.

Exhibition Organized by the Cleveland Museum of Art

Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe travels to the Walters Art Museum, Baltimore, through May 15, and the British Museum, London, June 23–October 9.

PERSONAL FAVORITE

**Dianne McIntyre**

The renowned dancer, choreographer, and native Clevelander who lived in New York for decades has recently returned. A 2007 Guggenheim Fellow, she won the Cleveland Arts Prize lifetime achievement award in 2006.

Dianne McIntyre, dancer and choreographer

Go Down Death by Aaron Douglas is a very important work. I've seen it in books and it was a pleasant surprise to find it here at the Cleveland Museum of Art. I have choreographed several productions of "God's Trombones: Seven Negro sermons in verse" by James Weldon Johnson, so I know the poetic sermon the work is based on. God's trombones are God's preachers. When preachers preach, their words are like music. *Go Down Death* is a really memorable sermon and the Douglas work conjures that for me. These are the verses:

And God said: / Go down, Death, go down, / Go down to Savannah, Georgia, / Down in Yamacraw, / And find sister Caroline, / She's borne the burden and heat of the day, / She's labored long in my vineyard, / And she's tired / she's weary— / Go down Death and bring her to me

And Death didn't say a word / But he loosened the reins on his pale white horse . . . / And down he rode . . . like a comet in the sky, / leaving the lightning flash behind

I love the movement of the horse and the rider. It is like an image of a jet stream from heaven to earth. The rider has wings. What is quite amazing is that no features are painted on the face, but the face has the composition of love, a redeemer, a savior.

I also love the colors. You would think that a painting called *Go Down Death* would be black and gory. The muted colors give a sense of hope. Douglas's overlap of colors is almost like seeing the colors through gauze. It's a unique technique that I haven't seen in works of other visual artists. Even though it was created in 1934, quite a long time ago, the work is still timeless.

NEW ACQUISITION

A View from Moel Cynwch: Looking over the Vale of Afon Mawddach and toward Cader Idris

about 1850. William Turner of Oxford (British, 1789–1862). Watercolor with scratching out, heightened with white; 48.9 x 70.3 cm. Purchase from the J. H. Wade Fund 2010.147 (detail; see full image on page 16)



Acquisitions 2010

Traditional strengths enhanced, new areas explored

Conceived as a resource for the entire community and committed to maintaining free admission to its permanent collections, the Cleveland Museum of Art is a place where visitors can explore both the art of their time and the cultural achievements of distant times and places. Looking back on 2010, we celebrate the third chapter in the sequence of openings that have marked the return of the museum's permanent collection to refurbished galleries, in this case on the first level of the 1916 building. As familiar works of art returned to public view in new spaces, the addition of new objects to the collection testified to the museum's ongoing efforts to strengthen its holdings across four millennia of art history. The expansion of the collection through significant purchases and gifts remains a fundamental expression of the museum's mission and reaffirms the primacy of collecting in the life of the institution. Selective acquisition of works of art attests to the values of excellence, rarity, and quality

that are an essential part of the museum's legacy and reputation. The museum's permanent collection is its core asset, the source of its personality, the engine of its visitor experience, and the source of many of its programs, exhibitions, and publications.

In the overview of 2009 acquisitions published in this magazine one year ago, we considered the process by which newly acquired objects enter the collection. In reviewing notable acquisitions of 2010, we shift to a broader consideration of the philosophy that guides the collection's development, and examine the challenges of building a collection that remains both internationally significant and locally relevant.

Although founded as a general art museum, with collections stretching from Asia to the Americas and spanning ancient to contemporary, the Cleveland Museum of Art cannot properly be called an encyclopedic museum. Rather, it offers a selective survey of the history of art,

Icon of the Mother of God and Infant Christ (Virgin Eleousa)

c. 1425–50. Attributed to Angelos Akotantos (Greek, died c. 1450). Crete, Byzantine period. Tempera and gold on wood (cypress) panel; 96 x 70 cm. Leonard C. Hanna Jr. Fund 2010.154

This painted icon represents an important Marian subject, an iconographic type known as the "Virgin Eleousa" (Virgin of Tenderness) characterized by the touching cheeks of mother and child, capturing an emotive and loving moment. Signifying the Christian doctrine of the incarnation—Christ born of human flesh and destined to suffer and die for the sake of humankind—this large icon communicates a core religious belief in a deeply spiritual and powerful way. Marian images were the dominant subject matter of Byzantine art.



with an emphasis on works of the highest aesthetic quality and historical significance. Over the course of the past several decades, especially as the art market exploded, the museum sought to build on its traditional strengths rather than begin to collect in entirely new or significantly underrepresented areas. The fields in which the museum presently collects are already supported by its library, conservation, and curatorial resources, and the days when the museum could expect to launch new collections that match the quality of its current holdings are likely past. By combining collection strengths with core research and preservation competencies, the museum can expect to capitalize on the specialized knowledge, professional networks, and market experience that are critical to securing noteworthy acquisitions. In deciding to focus acquisition resources toward building on the current strengths of the collection, the museum also acknowledges an ongoing obligation to use special exhibitions as a means of covering those historic periods, geographic areas, or media that are absent from or not adequately represented in the collection.

Considerations of aesthetic quality, historical significance, and typological importance are paramount. In addition, the museum remains committed to developing a broad and representative survey of the history of art.

This has historically included a commitment to the art of the region as well as art from distant times and places. The character of the collection, which remains selective and small relative to that of our peers, continues to serve as the guiding principle of our acquisition program. Additions to the collection should also feed the museum's exhibition, research, and publication efforts, which collectively help to advance the museum's reputation as one of the great collecting institutions in the country.

Although we continue a long-standing practice of collecting broadly across a range of world cultures and art historical periods, we also aspire to make a significant and sustained commitment to expanding our holdings of contemporary art, defined as work produced after 1960. Even as we accept that there are major gaps in this part of the collection, the growth of the contemporary holdings should ideally mirror the geographic scope of the collection as a whole. Consequently, the acquisition of contemporary art should not be limited—as it has been in the past—largely to works of European and American origin, but rather be much broader in scope, encompassing East Asia, the Indian subcontinent, and the Islamic world. Our efforts in these areas increasingly demand an engaged, creative dialogue between our contemporary and “historic” collections.

Pair of Candelabra c. 1790–95. Russia, Tula. Cut and polished steel with gold and silvered decoration; 40.7 x 24.8 cm (overall). Leonard C. Hanna Jr. Fund 2010.2.1–2

This extraordinary pair of candelabra was made in late 18th-century Russia by the artisans of Tula, a small arms and armory town southwest of Moscow near the Swedish border. Founded in 1705 by Peter the Great, the armory at Tula emerged as a center of Russian metalworking, especially in arms manufacturing. Later in the 1770s and 1780s, Catherine the Great took a keen interest in the work produced there, sending several of the most proficient craftsmen to England to study the decorative application of steel under way in Sheffield and London. Subsequently, the Tula craftsmen surpassed the metalworkers in Britain and elsewhere in pockets on the Continent by producing decorative wares that were as precious and precise as their brilliantly embellished firearms.



Right The new galleries of ancient art and new prints and drawings galleries bring more of the permanent collection back to public view

While the criteria of aesthetic quality, historic significance, and typological importance should be applied with equal rigor to decisions about the acquisition of contemporary art, we recognize that the considerations used for judging such art may sometimes differ considerably from those outlined for other parts of the collection. Indeed, the strategies employed by artists working today often defy categorization according to traditional terms. The choices we make regarding contemporary acquisitions are guided by an understanding of contemporary art's relationship to the art of the past, its relationship to the salient issues of our time, and our assessment of the achievement and vision of individual artists. The criteria used in the selection of contemporary art for the collection are also guided by a sense of the "future's past," which means that it is essential to anticipate the historical significance of the art of our time. Broadly speaking, this means that we should be willing to acquire works by emerging and mid-career artists and not limit ourselves to established "blue chip" artists. This approach entails greater risk, but also ensures we actively collect in areas of the market where prices could expand beyond our reach as emerging and mid-career artists gain status. For this reason, the museum's collecting activities in contemporary art are generally governed by the assumption

that the museum should review the collection on a regular basis and be prepared to deaccession those works that fail to meet the test of time.

Given our continued emphasis on artistic excellence and the increased competition for significant acquisitions, purchase funds could well be concentrated on a relatively small number of objects, especially in those areas where prices are set by the rarity of works available on the market. The museum should also be willing to collect against the grain of market trends and to seek acquisitions at auction, especially if significant economies can be achieved. This requires us to act decisively when such opportunities arise, which is why strategic alignment between staff and trustees on major acquisition priorities is so essential.

While many museums have dedicated funds for collecting in specific areas, Cleveland has always used a general acquisitions fund as the primary resource for the purchase of works of art. This philosophy is based on the assumption that competition among acquisitions proposed by curators and the ability to allocate a significant portion of the museum's acquisition endowment to the purchase of a relatively small number of objects has had a positive impact on the quality of the collection and will continue to do so in the future. With purchasing

Dubia Fortuna (Battle Scene) c. 1505. Moderno (Italian, 1467–1528) and workshop. Bronze; diam. 5.3 cm. Purchase from the J. H. Wade Fund 2010.264

Plaquettes, small-scale reliefs usually in bronze, are a distinctive Renaissance art form. Moderno is the most significant Italian Renaissance maker of plaquettes, his compositions known for their visual impact and variety and their complex humanistic content. This work—attributed alternatively to the artist himself or the studio under his supervision—is a strong example of this art form. The inscription, *DUBIA FORTUNA*, is generally translated as "doubtful fortune," and the ancient battle, with horsemen trampling soldiers on foot, speaks to the vagaries of war. While the model is fairly common, found in more than 20 casts, this example is unusual in its freshness and early date.





power limited by market prices, relationships with private collectors are also increasingly important. Indeed, the knowledge that significant gifts will eventually come to the museum allows the curatorial staff to concentrate attention on areas where collectors have been less active. The cultivation and stewardship of collectors capable of making significant gifts to the museum is especially important now, as the museum enters the final stage of its capital campaign and approaches the celebration of its centennial in 2016.

Looking back on 2010, the major benchmark for the permanent collection was the opening of the museum's ancient, medieval, and African collections in refurbished galleries in the 1916 building. At the same time, the museum inaugurated a pair of galleries dedicated to rotating exhibitions of prints and drawings. To mark the return of these collections to public view, the search for new acquisitions in 2010 took advantage of significant opportunities to add to the collections of Byzantine and African art. Curators in these areas recommended for purchase key objects that responded to established collecting goals. These efforts were prompted by the realization that there is no better time to concentrate on the development of specific collecting areas—and certainly no time when significant gaps in our collection are more

evident—than during a period when institutional and public attention is focused on the presentation of these collections in new galleries.

Like many general art museums in America, the museum's permanent collection of African art largely consists of objects from the sub-Saharan regions of West and Central Africa, areas renowned for the production of masks and figural sculptures. Recognizing that the vast regions of eastern and southern Africa are hardly represented in the collection, Constantine Petridis, curator of African art, proposed acquiring a group of 15 works produced on the continent's southern tip. By collecting against the grain of conventional tastes, this strategy not only expanded the geographic scope of the museum's African holdings, but also took advantage of a younger, less developed collecting market for material outside of canonical collecting areas. Here, in an area that encompasses present-day South Africa, Lesotho, Swaziland, Botswana, Mozambique, and Zimbabwe, highly talented artists from different pastoral cultures created a wide range of personal and domestic objects from the mid 19th through the mid 20th century. Whether figurative or abstract, naturalistic or geometric, carved from wood, ivory, or horn, or made of cloth, glass beads, or clay, these works were much more than exquisitely designed functional objects.

Albert Wolff in His Study 1881. Jules Bastien-Lepage (French 1848–1884). Oil on panel; 32 x 27 cm. Bequest of Muriel Butkin 2010.22

This oil painting on panel depicts Albert Wolff (1835–1891), the principal art critic for *Le Figaro*. Wolff was a conservative critic who opposed the Impressionists and admired Jules Bastien-Lepage's depictions of rural peasants painted in an academic-realist technique. The painting shows Wolff seated at a desk and looking directly at the viewer. The writing instruments on the table allude to his profession, and the drawings and sculpture in the background even more specifically to his role as an art critic. Although an important figure in 19th-century French art, Bastien-Lepage was formerly represented in the collection only by a small etching of a peasant in landscape. Modest in size, this recent acquisition is a fine example of a type of painting that first brought Bastien-Lepage critical acclaim: intimate portraits of friends and colleagues depicted informally in their natural, everyday environment.

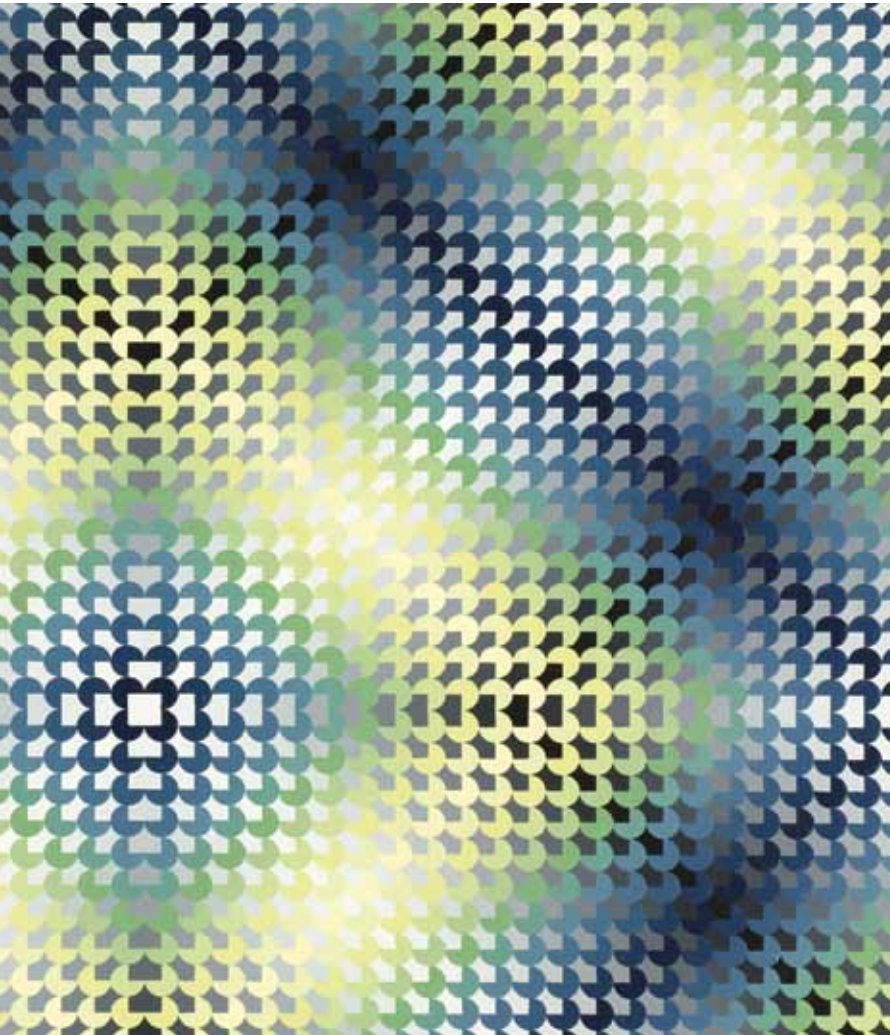


Knobkerrie

(detail) 1800s–
1900s. Swaziland,
Swazi people.
Wood; h. 66 cm.
Leonard C. Hanna
Jr. Fund 2010.203

The 15 works acquired by the museum constitute a representative sample of a variety of types or genres in the most diverse materials made by both male and female artists. Some are related to the home, others to the person. They include both abstract and figurative works. All reveal the importance of cattle in both social and religious terms and of communication with the ancestral world. Together they offer an excellent window into the artistic legacy of southern Africa, elucidating its stunning formal diversity and its deep cultural meanings. The ubiquitous southern African headrest, represented in this ensemble by one exquisite example shaped to evoke a cow or ox, not only serves as a pillow that protects a complicated hairstyle during sleep, but also acts as a “dream machine” that helps contact the ancestors. The two staffs and two scepters—all virtuoso pieces of carving—typically serve as objects of status and rank in addition to their function of walking aid and weapon.

The southern African region is especially famous for its diverse beadwork traditions. Produced by women and reflecting cross-cultural contact, beadwork occupies a pre-eminent position in the arts of southern Africa. The addition of beaded southern African objects to the collection also resonated with the museum’s 2009 acquisition of a work of contemporary sculpture, *Continu-*



Blue Bloc c. 1967. Edwin Mieczkowski (American, active Cleveland, born 1929). Acrylic on canvas mounted to board; 121.9 x 121.9 cm. Anonymous Gift, by Exchange 2010.261 (detail; see full image on page 6)

An important figure in the Cleveland art scene for more than three decades, Ed Mieczkowski attained national and international renown for his groundbreaking Op Art creations. While teaching at the Cleveland Institute of Art (his alma mater), he co-founded the Anonima Group, the only collaborative in the United States devoted to the Op movement. His achievements helped make Cleveland a vital center for the global Op scene that arose during the 1960s, a time when the city operated as both training ground and residence to some of the most significant and successful Op artists. Generously scaled, dazzlingly hued, and boldly designed, Mieczkowski’s *Blue Bloc* ranks among the most visually dynamic and appropriately eye-popping Op paintings.

ous Mile, produced in Durban, South Africa, by Liza Lou. Together, these works demonstrate the potential for dialogue between the museum's "historical" and contemporary holdings, and reflect the global orientation of contemporary artistic practice.

Each work in the group of 15 objects represents a masterpiece of its type or genre. As a result, this purchase not only expanded the geographic scope of the museum's African art collection but also established Cleveland as one of the very few art museums in the United States to possess a representative collection of southern African art of the highest quality. All 15 objects will be showcased in *The Art of Daily Life: Portable Objects from Southeast Africa*, a loan exhibition on view in the east wing's design gallery from April 17 to February 26, 2012. This exhibition, accompanied by a catalogue, demonstrates the museum's efforts to ensure that major acquisitions are translated into opportunities for research, display, and public programs.

In the department of Medieval Art, Stephen Fliegel capitalized on the opportunity of the reinstallation to add an important devotional icon to the museum's collection of Byzantine art. The monumental icon, from a private European collection, is attributed to the Cretan icon painter Angelos Akotantos. Akotantos has been

the subject of intense research by numerous specialist scholars over the past 15 to 20 years. He signed as many as 30 of his icons and an additional 20 are reliably attributed to his hand. Akotantos had a workshop in Candia, the capital of Crete, from which he supplied icons to Greek churches and monasteries on Crete, Patmos, and Rhodes at a time when the Byzantine Empire was increasingly pressed by the Ottomans, who captured Constantinople in 1453. The icon's large size suggests its original placement on a templon in an Orthodox church. Akotantos is known to have traveled to Constantinople, and he is now thought to represent the dominant artistic personality in Cretan icon painting of the 15th century.

No phenomenon is more characteristic of Byzantine art than the painted icon, which derives its distinctive formal aesthetic from a complex theology that assigned the devotional image a central place in Christian worship. Despite the fact that icons were (and remain) an essential element of the devotional culture of Orthodox Christianity, the museum's Byzantine collection has always lacked a major painted icon. Although several icons have been considered for purchase over the years, the museum elected to eliminate them from consideration because they failed to meet the standards of excellence established by its Byzantine collection.

Jonah 1937. Viktor Schreckengost (American, active Cleveland, 1906–2008). Glazed earthenware; 29.1 x 18.8 x 28 cm. Purchase from the J. H. Wade Fund 2010.3

Viktor Schreckengost's narrative subjects are his most complex and highly regarded sculptures. These works, like *Jonah*, often depict mythical or religious figures and represent his most innovative forays in ceramic, extending the medium to iconographic and expressive potentials outside its more traditional decorative and functional realms. This acquisition represents the first narrative sculpture by the artist to enter the collection.



The newly acquired painting, executed in tempera on panel, meets or exceeds the quality of other icons by Akotantos, such as his signed icon of the Virgin Kardi-otissa (Byzantine Museum, Athens). The treatment of the faces and draperies is handled with great fluency and skill, revealing Akotantos to be a painter of great talent. The icon appears to date to his period of greatest activity, 1425–50. This acquisition not only places the museum firmly on the map in an international arena—few museums have recently succeeded in acquiring icons of similar importance and significance—but also establishes a strong connection to northeast Ohio’s Orthodox Christians, who are familiar with the powerful visual language represented by this tradition. In achieving these two objectives, the icon strikes the perfect balance between international significance and local relevance.

While the museum’s holdings grew in those areas of the collection slated for reinstallation, 2010 also brought some surprising opportunities in other areas. Stephen Harrison, curator of decorative arts and design, was fortunate to acquire an extremely rare pair of neoclassical candelabra produced in Tula, a center for arms manufacture in Russia established by Peter the Great in 1705. Their acquisition offers a shining example of the serendipitous alignment of curatorial expertise and a dealer’s

eagerness to place a significant treasure in an important public collection. The Tula candelabra significantly enhance the museum’s renowned collection of neoclassical decorative arts by adding masterworks from Russia, a seminal center of production and commission in the late 18th century. Catherine the Great, during whose reign these candelabra were produced, was so enamored of the virtuoso displays of cut steel, gilt bronze, silver, and gold showcased by Tula craftsmen that she bestowed these wares as diplomatic gifts, thereby conveying her pride in their distinctively Russian contribution to metalworking.

The most recognizable characteristic of Tula is the use of multifaceted cabochons and beads of steel that replicated faceted diamonds and crystals. No other region surpassed the brilliance of this technique in cut steel. Works produced in Tula primarily remain in the former imperial collections in Russia or in select museums in northern Europe as the result of diplomatic provenance, and rarely appear on the art market. In the United States, only the Metropolitan Museum in New York and the Legion of Honor in San Francisco own single examples from this seminal period in Tula production. Most works in Tula steel that left Russia were small precious objects such as inkstands, bobbin holders, buttons, footstools, or single candlesticks. The acquisition of the small table at



A View from Moel Cynwich: Looking over the Vale of Afon Mawddach and toward Cader Idris c. 1850. William Turner of Oxford (British, 1789–1862). Watercolor with scratching out, heightened with white; 48.9 x 70.3 cm. Purchase from the J. H. Wade Fund 2010.147

This spectacular exhibition watercolor depicts the dramatic mountain scenery of North Wales along what is now known as the Precipice Walk, overlooking the River Mawddach. The drawing joins prized British watercolors by artists such as John Robert Cozens, John Martin, J. M. W. Turner, and Samuel Palmer in the Cleveland collection. A late 18th-century oil by Richard Wilson, on view in gallery 203, depicts the same mountain in Snowdonia, North Wales.



View of the Port of Saint-Valéry-sur-Somme 1891.

Eugène Boudin (French, 1824–1898). Oil on canvas; 45.2 x 64 cm. Bequest of Muriel Butkin 2010.23

the Metropolitan Museum of Art was especially noteworthy in 2001 because it was the most significant piece of Tula known to exist in private hands outside of Russia. Compared with the table in New York, Cleveland's candelabra are packed with finely wrought details and have survived in remarkably pristine condition.

In addition to developing the collection through acquisitions from private collections and dealers, the museum successfully strengthened its noted collection of European painting by winning a stunning portrait miniature at public auction in November 2010. This painting, executed by the British landscape painter John Linnell, was spotted by Jon Seydl, Paul and Edith

Vignos Curator of European Painting and Sculpture, in collaboration with Cory Korkow, a postdoctoral fellow working on a catalogue of the museum's portrait miniature collection. Painted on ivory, the creamy surface of which provides a warm base tone for the sitter's flesh, this work is at once monumental and intimate. The museum took a special interest in this work because Linnell was the artist responsible for the museum's monumental landscape *Noah: The Eve of the Deluge*, perhaps one of the greatest works by the painter in a North American collection. Linnell's portrait combines the painter's innovative style with his early study of old masters, which he was diligently copying during this period. The sitter herself was a colorful character whose renowned beauty was painted by Joshua Reynolds, Thomas Lawrence, and George Hayter. The strength of the likeness, the rarity of miniatures by the artist, the fresh condition, and the idiosyncratic technique make this a wonderful addition to the museum's holdings of British art.

In 2010, the bequest of Muriel Butkin continued to ensure that important gifts added depth to the museum's renowned holdings of European easel paintings. Eugène Boudin's *View of the Port of Saint-Valéry-sur-Somme*, which was researched and recommended as a gift by William Robinson, curator of modern European paint-

Portrait of Anne Law (née Towry), 1st Lady Ellenborough (1760–1843) c. 1815. John Linnell (British, 1792–1882). Unsigned watercolor on ivory in gilt metal frame; h. 11 cm. Dudley P. Allen Fund 2010.461

Though primarily known for his landscapes, John Linnell was also a celebrated portraitist and executed miniatures during the first two decades of his career. Miniatures by Linnell are rare, with a handful of examples found in the Victoria and Albert Museum, British Royal Collection, and National Portrait Gallery in London. They are especially rare outside of Britain and appear on the market infrequently. Linnell's stipple technique of painting miniatures is distinctive and presages the brilliantly colored and minutely detailed painting style of the Pre-Raphaelites, who considered Linnell a model.





ing and sculpture, depicts Saint-Valéry-sur-Somme, located in Picardy at the mouth of the Somme where the river empties into the English Channel. Boudin was an important landscape painter and a major influence on Claude Monet and the Impressionists. During his early years, Monet painted with Boudin along the Normandy coast and credited Boudin with teaching him to observe nature closely. The view looks north toward the sea, which can be seen along the distant horizon. Sailboats, one of Boudin's favorite subjects, are docked along the east bank of the river with their sails rolled up. The opposite side of the river is deserted except for rocks, grass, and trees. The sky is heavy with gray clouds, and a strip of sunlight in the distance illuminates a slice of the east riverbank, suggesting late afternoon. The museum currently has an interesting collection of five oil paintings by Boudin, including two early scenes of figures on the beach dating from the 1860s, a large view of Bordeaux harbor from 1874, and a late view of Deauville harbor from 1891. As a group, these paintings provide an important context for understanding the development of plein-air painting in 19th-century France.

In American art, 2010 was a year for significant additions to the collection of works by artists with ties to Cleveland. The establishment in the east wing of a dedi-

White Form 1990s. Toshiko Takaezu (American, born 1922). Ceramic; 85 x 40 cm. Gift of John Paul Miller 2010.236 (at left in lower photo as part of an east wing installation last year)

This work adds another dimension to the body of work in the permanent collection by Toshiko Takaezu. With its soft, ethereal palette of creams, greens, and shades of pink, it stands in contrast to the many other glaze palettes of a darker mode already represented in the museum's Toshiko collection. It was selected by the artist to be given eventually to the CMA through the generosity of her good friend and fellow Cleveland artist, John Paul Miller, who instead offered the gift in 2010.



cated gallery for art produced in Cleveland marked the museum's commitment to a regular rhythm of exhibitions and installations featuring the work of local artists, both current and past. Especially notable was the purchase of a remarkable narrative sculpture by Viktor Schreckengost as well as a major painting by Edwin Mieczkowski, both recommended by Mark Cole, associate curator of American painting and sculpture. The Mieczkowski, entitled *Blue Bloc*, will be featured in a forthcoming exhibition of Op Art painting drawn from the permanent collection and the holdings of local collectors (see Cole's article in this issue for more details). Admired by specialists as one of Mieczkowski's greatest works, this painting signals the museum's heightened ambition to view exhibitions as opportunities for making significant acquisitions.

Several gifts by Cleveland artists were precipitated by the museum's decision to stage an installation in celebration of the 50th anniversary of the Cleveland Arts Prize, featuring works by winners of the prize drawn from the museum's permanent collection. Gifts of important works by Chris Pekoc, Brent Kee Young, Laurence Channing, and Tashiko Takaezu were especially welcome additions to the collection.

While many new acquisitions were featured in exhibitions and permanent collection galleries during 2010,

other notable acquisitions will take their place in installations slated to debut in the museum's north galleries. Over the course of 2010, Sue Bergh, curator of Pre-Columbian and Native North American art, continued her efforts to expand the museum's holdings of works of art from the Central Andes. The museum's Pre-Columbian collection is one of the most refined and comprehensive of its size outside of Latin America, but its Central Andean holdings, where many of the hemisphere's most complex cultures took root, is small in relation to regional importance and artistic production.

The Recuay, a people of Peru's northern highlands, developed one of the most distinctive Andean traditions in ceramic, their principal artistic medium. The purchase of an effigy vessel depicting a plump, seated female who holds a small human figure, perhaps a child, in her hands adds depth to the museum's holdings of ceramics from the Andes. Figural effigies that hold or carry various objects are relatively common in Recuay art; the mother-and-child is a well-defined if small subset. In keeping with the museum's emphasis on quality, this example is finer than others in its more harmonious proportions, clearer articulation of the "child," and the fineness and preservation of its surface. The color scheme is typical of Recuay ceramics. The effigy is



Deserted Throne 1990. Stanislav Libenský (Czech Republic, 1921–2002) and Jaroslava Brychtová (Czech Republic, born 1924). Cast glass; 84.6 x 71.1 x 35.6 cm. Gift of Helen Kangesser 2010.17

Libenský and Brychtová are among the most influential glass studio artists of the second half of the 20th century. Their signature work firmly established the technique of glass casting within the studio movement. A fascination with color and light marks this object from the mature phase of their work.



Mother-and-Child

(?) Vessel 100
BC-AD 700. Central
Andes, Peru, North
Coast, Recuay
people. Ceramic,
slip, pigment; 20.4 x
15.3 x 15.3 cm.
Severance and
Greta Millikin
Purchase Fund
2010.210



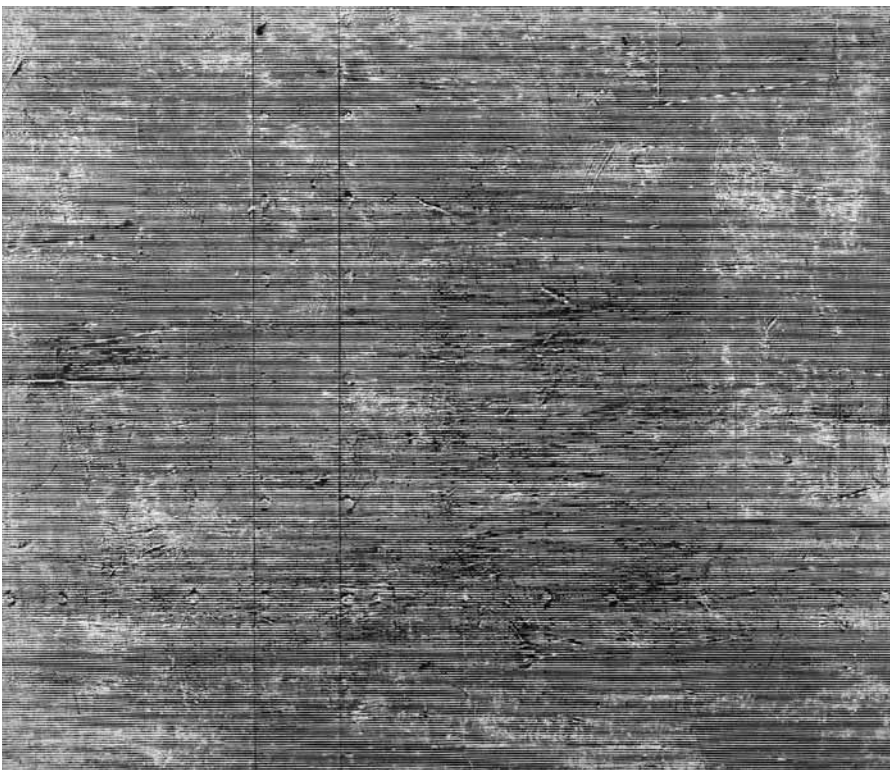
covered with a layer of creamy white slip with details picked out in red slip. After firing, a resist application of organic black pigment was used to create patterns on the head scarf, belt, and elsewhere. Because the collection has only three Recuay objects, the effigy serves to establish a range of ceramic types that can be showcased in forthcoming Pre-Columbian installations.

During 2010, Paola Morsiani, curator of contemporary art, pursued acquisitions by established artists not represented in the museum's holdings. Selected acquisitions were made directly from artists in the wake of studio visits. Early last year, the museum was fortunate to be offered a painting by Jack Whitten, who began exploring painting as a visual field in the 1960s. Interested in articulating space and rendering painting as an actual, tangible presence, Whitten devised a very personal way to apply paint with a solution that, in his words, would "expand the gesture while taking my hand out of it" and make it impersonal, as opposed to dramatic abstract expressionist brushwork. *Rho I* is part of Whitten's "Greek Alphabet" series consisting primarily of black-and-white paintings, and its purchase strengthened the museum's ability to offer visitors a more in-depth consideration of the role of abstraction in contemporary painting. In *Rho I*, the canvas was first

Two Women Sketching a Sculpture 1878. Gabriel von Hackl (German, 1843-1926). Pen and black ink; 40.5 x 32.2 cm. Norman O. Stone and Ella A. Stone Memorial Fund 2010.148

The artist Gabriel von Hackl acquired a thorough knowledge of anatomy under the tutelage of his physician father and went on to study art at the Munich Academy, where he served as professor of drawing from 1880 to 1919. Known as a rigorous teacher, he taught drawing from antique casts and insisted on anatomical accuracy. Giorgio De Chirico numbered among his students. This drawing depicts two women in a makeshift studio amid numerous props and artist's materials. The woman seated in the foreground draws on a lap easel from a classical plaster bust. With its careful arrangement, wealth of details, and specificity of line and texture, the drawing is executed with consummate skill. The drawing's subject matter is remarkable. Women typically were *subjects* of art during the 19th century but were rarely recognized as *makers* of art.





Rho I 1977. Jack Whitten (American, born 1939). Acrylic on canvas; 182.8 x 213.2 cm.
Purchase from the J. H. Wade Fund 2010.1

painted in white and stapled to a platform on the floor. Thin objects, such as cotton strings, were thrown on and adhered to the canvas. A layer of acrylic gray paint, obtained by mixing black with graphite and silica, was then poured over the entire canvas. Finally, Whitten ran a long metal rod notched at eighth-inch intervals across the length of the canvas, which exposed the underlying white paint. This intricate process confers an unusual vibrancy of the painting's overall surface, where the pure order of the dense linear pattern plays with the traces embedded under the gray layer created purely by chance. *Rho I* embodies a unique blend of sensual physicality and cool formal composition.

The opportunity to acquire elements of a historically significant installation by Tony Oursler took advantage of the museum's practice of collecting works that represent important touchstones in the careers of major artists, and demonstrated the different aesthetic criteria that can sometimes govern considerations of works by contemporary artists. The sculptures acquired by the museum were featured at *Documenta IX* in 1992, a seminal survey of contemporary art held in Kassel, Germany. In this setting, Oursler mounted a large installation entitled *The Watching*. He developed its many components independently but around the shared notion

**Give Away, Little Shell (Mandan/
Hidatsa/Arikara)** 1988. Zig Jackson
(American, born 1957). Gelatin silver print;
35.8 x 49.3 cm. Gift of the artist 2010.256.
© Zig Jackson

Reimagining the famous early 20th-century portfolios of Edward S. Curtis that depicted romanticized visions of Native Americans, contemporary photographer Zig Jackson, raised on a reservation in North Dakota, is in the midst of a project to document the experience of American Indians today. His work was featured in an exhibition with that of Curtis in the spring of 2010, and Jackson visited the museum to participate in a compelling lecture-discussion. This image is characteristic of his project in that it depicts a respectful but decidedly unromanticized view of life on the reservation.



that Hollywood manipulates the popular imagination with its fixation on violence and sex. *Instant Dummies*, *Model Release Form*, and *Sex Plotter* were all staged as elements of this broader installation. *Sex Plotter* is a motionless, puppet-like figure on the floor, its blank head providing a screen for the projection of a woman's head reciting movie plots of love stories that, although imaginary, nevertheless seem familiar to viewers and TV consumers. (The performer is renowned artist and writer Constance DeJong, who was born in Canton, Ohio, in 1950.) *Instant Dummies* consists of blown-glass capsules representing imaginary pills that dissolve in water and turn into full-size synthetic humans. *Model Release Form* is based on an actual release form provided to actors that authorizes the use of their features to movie producers. Reprinted in a dazibao format on a large sheet of fabric, its words gain an eerie resonance as reminders of how the film industry alters identities of both performers and viewers. Since their first appearance in 1992, *Instant Dummies*, *Model Release Form*, and *Sex Plotter* have become pivotal pieces in Oursler's career. Now historical, these artworks embody the influential contribution that post-Helter-Skelter Los Angeles made to the art of today's generations.

With the presentation of new work by the Korean artist Kim Beom in the photography galleries in 2010, the museum elected to purchase a work of contemporary art produced close to the moment of acquisition. Collecting in the present is a strategy that the museum historically has resisted, preferring instead to acquire works that have withstood the test of time. However, the decision to acquire works from shows generated by the museum is one way to keep our contemporary collection alive and updated: it creates a dialogue between classical or canonical contemporary art; it diversifies the costs of purchasing work, as younger artists' work is less expensive than historicized work; and it can be supported by a vigorous exhibition program.

With an expressive vocabulary that relies on deadpan humor, absurdist enunciation, poetry, and childlike imagery, Kim Beom—one of Korea's most prominent living artists—investigates our perception of the world by bringing reality and imagination closer together. Developed around illusionism, Kim's art references animistic notions that individual works possess a spiritual core, and it alludes to the 20th-century avant-gardes who mined the human subconscious and practiced a kind of social awareness. *A Rock That Was Taught It Was a Bird*, included in the museum's installation of Kim's work, features a large



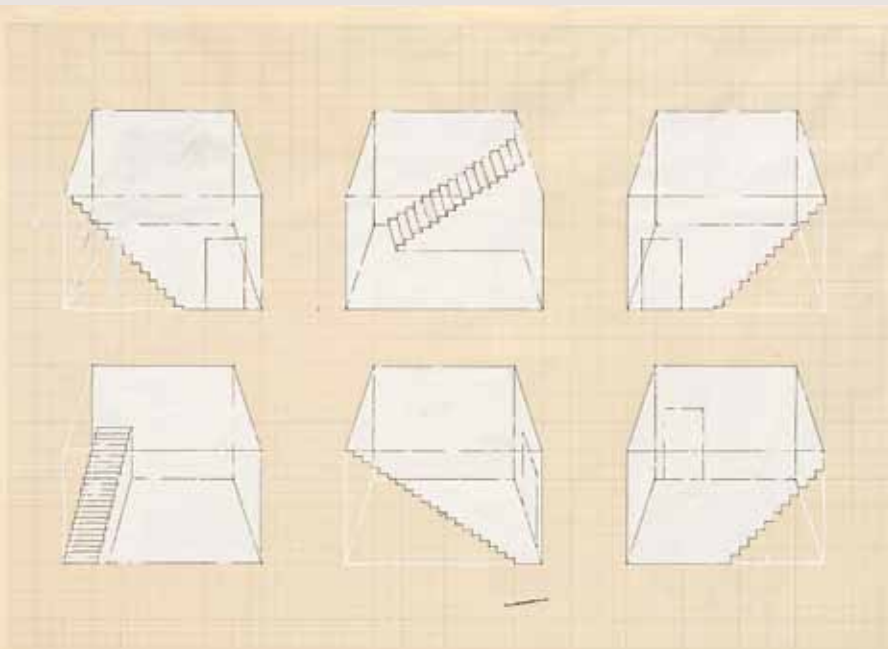
Exit to Ashland 1994. Laurence Channing (American, born 1942). Charcoal on paper; 101.6 x 127 cm (framed). Gift of Wilbur Markstrom in honor of the artist 2010.176

Laurence Channing is one of the most talented and accomplished artists working in Cleveland today. *Exit to Ashland* is typical of Channing's gritty, somewhat desolate urban subjects. It depicts the exit off Interstate 71 heading to Ashland, Ohio. A stream of anonymous cars disappears into the distance of the highway at the left. The drawing's focus is on a dense outcropping of bare trees by the side of the road, a blurred network of slim trunks and branches with snow glimpsed on the hillside behind. The drawing's inky blacks are juxtaposed with blinding whites, with a subtle range of grays in between. This hushed landscape recalls Channing's description of Cleveland as "an essentially monochrome environment."

A Rock That Was Taught It Was a Bird 2010. Kim Beom (Korean, born 1963). Stone, wood, wooden table, single channel video on 12-inch flat monitor (1 hr., 27 min., 30 sec.); approx. 146.8 x 220.5 x 127.7 cm (overall). Louis D. Kacalief, MD Fund 2010.263. © Kim Beom

stone that appears to perch on a truncated tree branch that, in turn, is supported by a handmade wooden base located on top of a handmade table. On an adjacent monitor, viewers follow several lessons imparted to the stone on the physics of flying (in Korean, subtitled in English). During various practice sessions the teacher facilitates the stone's movement from one tree branch to the next, and the final image is of the stone perched high in a tree. The lessons were held at Kim's studio and directed to the stone now featured in the sculpture. The addition of *A Rock That Was Taught It Was a Bird* enriches the representation of recent achievements in conceptually based sculpture and supports the museum's efforts to represent international artists.

The year 2010 also brought the addition of a number of important works on paper, recommended for purchase by the museum's curator of drawings, Heather Lemonedes. Remarkable among these was a stunning exhibition watercolor by William Turner of Oxford, *A View from Moel Cynwch: Looking over the Vale of Afon Mawddach and toward Cader Idris*. William Turner was born in rural Oxfordshire. His artistic ability manifested itself early, and in 1804 he was sent to London to take lessons with the watercolorist John Varley. In 1808, at age 18, Turner was elected an associate of the Society of Painters in Watercolor, making him the group's youngest



Six Stairs 1995. Rachel Whiteread (British, born 1963). Ink and correction fluid on graph paper; 59.5 x 84 cm. Purchase from the J. H. Wade Fund 2010.212. © Rachel Whiteread

The first woman to win the Tate Gallery's Turner Prize (1993), Rachel Whiteread is an internationally recognized sculptor. She has been categorized as among the Young British Artists, a group who attracted the attention of critics, the media, and collectors in London from the 1980s to the late 1990s. Whiteread's monumental sculpture *House* (1993), a life-size replica of the interior of a condemned terraced house in London's East End, made by applying liquid concrete into the building's empty shell before its external walls were removed, caused a *succès de scandale*.

Jean Cocteau

1936–c. 1940s.
George Platt Lynes
(American, 1907–
1955). Gelatin silver
print; 23.5 x 19.1 cm.
Purchase from the
J. H. Wade Fund
2010.214



member. Turner's early promise was commented on that year by a critic who observed that two of his watercolors displayed "the wide range of a veteran landscape painter." Like works by many of his contemporaries, Turner's large, highly finished exhibition watercolors were typically derived from studies made during summer sketching tours. He traveled to Wales in 1817, and in later years to Scotland, the Wye Valley, the Lake District, and

Derbyshire. Turner's range extended beyond the conventionally picturesque to include many detailed panoramic views, remarkable for their breadth and delicacy. By his 1838 visit to Scotland, the mystery and power of the uncultivated landscape had become a theme in his work. His time in Scotland may have prompted Turner to return to Wales as a subject late in his career. *A View from Moel Cynwch* describes the dramatic mountain scenery of northern Wales. The view in this drawing is seen from the steep slopes of Moel Cynwch, along what is now known as the Precipice Walk, overlooking the River Mawddach. The Cader Idris, a famous mountain in Snowdonia, and Barmouth Bay can be seen in the far distance. The close-up view of the hillside and sheep in the left foreground with its details of ferns and foliage juxtaposed with the sweeping vista of the background invites a comparison of the minute with the infinite. The inclusion of the shepherd by the dead fir trees calls up feelings of awe and infinity: the result is a meditative sense of man's insignificance in the face of the vast world. Indeed, this drawing will hold its own among Cleveland's most prized British watercolors by artists such as John Robert Cozens, John Martin, J. M. W. Turner, and Samuel Palmer.

Last year marked the end of a long and illustrious career for Tom E. Hinson, the museum's curator of pho-

Pulpo 1991. Gabriel Orozco (Mexican, born 1962). Cibachrome, edition 3/5; 47.4 x 31.9 cm. Leonard C. Hanna Jr. Fund 2010.266

The conceptual artist Gabriel Orozco's evocative photographs are a distinctive aspect of his oeuvre, which also includes sculpture, installations, drawing, and videos. His photographs are characterized by formal restraint and understatement, and by a keen eye for hue and the interplay of forms. In addition to their formal poetic qualities, Orozco's compositions convincingly combine often disparate elements to create a haunting strangeness. His photographs document chance sightings or impromptu interventions in a range of environments.

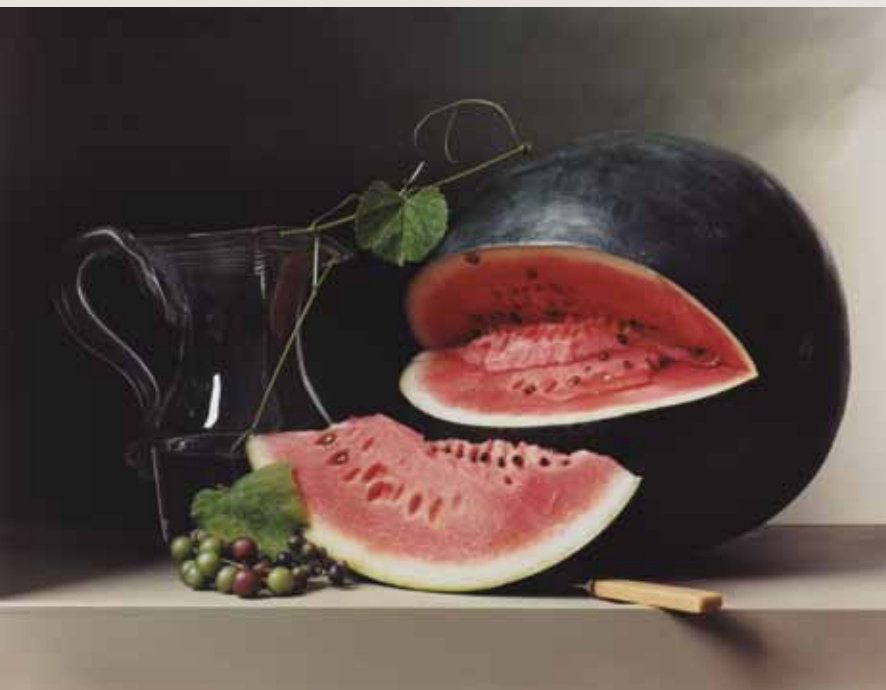


The Lovers (after the Housebook Master) c. 1490.

Wenzel von Olmütz (Bohemian, active 1481–1497). Engraving; 16.9 x 11.3 cm. Purchase from the J. H. Wade Fund 2010.262

tography, who retired in December. Thanks to the 2009 debut of new galleries in the east wing devoted to showcasing the museum's photography collection, exhibitions afforded the opportunity to acquire works through gift and purchase. Additions to the collection made in the wake of the French landscapes and Zig Jackson exhibitions covered the full scope of the medium from its origins in the mid 19th century to the present day. Works purchased in anticipation of future exhibitions included notable photographs by Gabriel Orozco, Kenneth Josephson, Mark Ruwedel, and John Pfahl. The collection also grew through the selected purchase of early work, which added to the museum's historic strengths in 19th-century photography. Especially noteworthy were rare and remarkable prints by Édouard Baldus and Félix Teynard. Major photographers of the 20th century whose work entered the collection include Robert Bergman and Sharon Core. Perhaps the most impressive testimony to the contributions Hinson made over the course of his long career emerged in the form of the many gifts presented to the museum in his honor by collectors, photographers, and dealers.

Among the numerous prints acquired during 2010, one stands out as an especially significant addition to the holdings of old master works on paper. One of the



Early American, Melon and Pitcher 2009. Sharon Core (American, born 1965). Chromogenic process color print, edition 2/17; 45.6 x 59.4 cm. Jo Hershey Shelden Fund 2010.12

Initially trained as a painter, Sharon Core turned to photography in graduate school at Yale University in the late 1990s. She is fascinated by the idea of mimicking paintings. Her current series, "Early American," begun in 2007, is inspired by the small, stunning still-life paintings Raphaëlle Peale (1774–1825) created in Philadelphia between 1812 and 1824. In this series, Core does not try to copy an existing painting but produces a new composition that honors Peale's intimate, illusionistic style. In the case of this beautiful, appealing depiction of a sliced watermelon, grapes, and a glass pitcher, she probably studied a color reproduction of his compelling painting *Melons and Morning Glories* (1813).

strengths of the museum's print collection is the fine group of 15th-century Italian and German engravings and woodcuts that represent the beginning of printmaking in Europe. The acquisition of Wenzel von Olmütz's *The Lovers* built on these holdings, which are rapidly achieving rarefied status as fewer and fewer prints of this quality are available on the market. Olmütz was a Bohemian engraver (Olmütz is a city in what is now the Czech Republic) whose 91 prints are careful copies of the work of other masters, especially Martin Schongauer, the Housebook Master, and the young Albrecht Dürer. *The Lovers* is one of the Housebook Master's most captivating prints, where the tender feeling of the couple finds expression in the intimacy of the representation: the young woman has a lapdog, symbol of faithfulness, and gently covers the young man's hand on her knee with her own hand. Only two mediocre impressions are known, in the Veste Coburg and the Bibliothèque Nationale, Paris. Wenzel's copy is faithful to his model and preserves the original's charm and delicacy of mood, its subtle psychology of love and devotion. Only five impressions of *The Lovers* are extant, and only one of them, in the Albertina in Vienna, is as fine as Cleveland's. A beautiful impression in excellent condition, *The Lovers* further enhances the museum's superb group of rare 15th-century prints.

In 2010, the museum's collection of textiles benefited from an unexpected gift brokered by Louise Mackie, curator of textiles and Islamic art. Two monumental tapestries by the renowned fiber artist Helena Hernmarck, *Poppies* and *Bluebonnets*, were offered to the museum in the wake of a smaller gift, a study for *Poppies*, accepted last year. The addition of these works dramatically testifies to the impressive revival of a historic art form by a contemporary artist. The two spectacular tapestries feature Texas wildflowers rendered on a grand scale in a semi-photorealistic style in 1978 and 1979. They were designed as complementary images rather than as a pair and display a radiance rarely seen since 16th-century European tapestries. Hernmarck is one of the most prominent and successful artists working in the United States in the field of fiber during the past 50 years, during which time textiles developed into a new art form. She is known for corporate commissions of public textiles designed and woven on a grand scale.

Henry N. Cobb, a partner in I. M. Pei & Partners, commissioned Hernmarck to create these two tapestries for One Dallas Center, a new office and hotel complex built in Dallas in the late 1970s by real estate developer Vincent A. Carrozza. There were three requirements: the tapestries should be large and visible from the street,



Corporate Music c. 1986. Michael Clegg (Irish, born 1957) and Martin Guttman (Israeli, born 1957). Chromogenic process color prints; 709.6 x 200.2 cm. Gift of Diane and Arthur Stupay 2010.177

This imposing diptych, exhibited in the 1987 Whitney Biennial, is an outstanding example of the early conceptual photography-based work that Clegg and Guttman produced to re-examine formal portraiture. They looked to 17th-century Dutch portrait painting for inspiration in their life-size compositions, where actors or prominent people assume time-honored poses and gestures. The artists carefully controlled backdrop, lighting, pose, clothes, and props. The result was a distanced and artificial examination of the "powerful" playing themselves. In the early 1980s, Clegg and Guttman were part of a generation of artists interested in critiquing contemporary culture and the ideas of originality, specialness, and genius. This is the first work by the two collaborators to enter the collection.

Poppies 1978.
Helena Hernmarck
(Swedish, born
1941). Tapestry
weave with weft-
bundle floats; wool,
silk, and metal
thread; 389.9 x
594.4 cm. Gift of
the Trammell Crow
Family 2010.186



MORE ONLINE

Check the new
acquisitions area
of the web site for
additional details
and information.

even at night when the lobby was illuminated; they should convey “a warm, human experience” against the tile floor; and the imagery should be “something like Monet’s water lilies, but with Texan vegetation.” Bluebonnets are the Texas state flower, and this type and color of poppy, *Eschscholzia mexicana*, only grows wild in Texas.

A photograph of poppies in and out of focus that Hernmarck had received as a Christmas card became the model for one tapestry. She asked the same photographer, John Simle, to photograph bluebonnets with her; she ultimately cut up and rearranged the images so that they were somewhat similar to the poppy image. These two tap-

estries are outstanding additions that enrich the museum’s small but distinguished 15th- to 18th-century European tapestry collection, but can equally hold their own in the contemporary galleries.

The growth of the collections across the full scope of the museum’s holdings serves as a vital reminder that the current capital project is about much more than creating a state-of-the-art building. It is fundamentally driven by the broader ambition of creating a museum that aspires to the marriage of international significance and local relevance, and thus serves as a source of inspiration for the city and the region. 🏠

Game of Bowls (Jeu de Boules) 1934.
Lill Tschudi (Swiss, 1911–2004). Linocut on
Japanese paper; 25.6 x 36.9 cm. Dudley P.
Allen Fund 2010.13

After taking courses at the Grosvenor School of Art, Lill Tschudi spent 1931–33 in Paris, where she studied with the cubist André Lhote, the painter, sculptor, and filmmaker Ferdinand Léger, and the Italian futurist Gino Severini. Tschudi made 65 linocuts between 1930 and 1939. *Game of Bowls* is a splendid example of her colorful renditions of contemporary society. Printed from three blocks—green, dark brown, and light reddish brown—the artist achieves a variety of tones by overprinting them in various combinations and skillfully incorporating the white of the paper as positive elements in the composition.



**Nrityagram**

Dance of India

Spiritual Unity

The ecstatic jazz of
Albert Ayler with
Marc Ribot



Nrityagram Dance Ensemble Friday, March 11, 7:30. "The most luminous dance event of the year" –*New York Times*. Six female dancers and music ensemble blend the classical dance forms of India with contemporary concepts. The ensemble transports viewers to the mythical world of Hindu gods and goddesses with the sensuous flow of Odissi, India's oldest classical dance form. Nrityagram has participated in prestigious dance festivals across the globe, including Jacob's Pillow Dance Festival and Aspen Dance Festival. \$39, \$35; CMA members \$38, \$34.

Spiritual Unity: The Legacy and Music of Albert Ayler Friday, March 18, 7:30.

"Trane was the father. Pharoah was the son. I was the holy ghost" –Albert Ayler. Last fall marked 40 years since the death of this Cleveland-born jazz saxophonist. The legacy of his music and philosophy resound not only in the jazz canon, but also across other fields of music. Ayler's magnum opus "Spiritual Unity" is the touchstone event celebrating this music and what came after. Featuring Marc Ribot's band Spiritual Unity with Henry Grimes and special guests. \$30, \$26; CMA members \$29, \$25. See also page 30 for a screening of *My Name Is Albert Ayler*.

"13 Most Beautiful . . ." Songs for Andy Warhol's Screen Tests, with live music by Dean & Britta Wednesday,

March 23, 7:30. "Only in the *Screen Tests* does Warhol on film achieve the ethereal beauty of his best paintings." The legendary *Screen Tests* were silent, single-camera, four-minute film portraits of various Factory Studio characters. In a groundbreaking project, the Warhol Museum went into the archives to revisit its collection of nearly 500 *Screen Tests*, and Dean Wareham, of the influential bands Galaxie 500 and Luna, was invited to select from this cache and create music for each short film. The result is "13 Most Beautiful . . ." Pre-concert talk with Paola Morsiani, the museum's curator of contemporary art, at 6:30. \$30, \$26; CMA members \$29, \$25.



COMING IN MAY

Italian Masterworks May 1, 4, and 6. A chamber music series with Cleveland Orchestra members and special guests. May 4 only: pre-concert lecture about Caravaggio by CMA director David Franklin (free with concert ticket).

Art Song Festival Recital May 18. Michelle DeYoung, mezzo-soprano with Kevin Murphy, piano.

Endgame: A Play by Samuel Beckett May 19–June 11, Brooks Theatre, Cleveland Play House.

Screen Tests with

Live Music Lou Reed's Warhol Screen Test is projected behind Dean & Britta.

A BRASSY WEEKEND

TWO SPECIAL EVENTS

Cleveland Jazz Orchestra Octet Friday, April 15, 7:30. Join us for an exhilarating evening of bebop, blues, New Orleans funk, sophisticated bossa nova, and jazz standards featuring some of Cleveland's finest jazz musicians—a rhythm section plus five horns. Free, tickets required.

Massimo LaRosa and Elizabeth DeMio Saturday, April 16, 2:00. Massimo LaRosa, principal trombonist of the Cleveland Orchestra, is joined by pianist Elizabeth DeMio for a special afternoon recital to benefit the ANFE Association. Adults \$15, children (12 & under) \$10. Student group rates available. For tickets and information, call 216-501-3063 or e-mail anfe.benefitconcert.cleveland@gmail.com.



Above and right

Los Muñequitos de Matanzas and Septeto Nacional de Cuba



Septeto Nacional de Cuba Friday, April 8, 7:30. "They can legitimately claim to be inventors of salsa" –*New York Times*. For more than 80 years, Septeto Nacional has been the first and the greatest champion of traditional Cuban sound, performing some of Cuba's most treasured and well-known songs. The group emerged from the musical explosion of Cuban son (song) that took place during the 1920s and 1930s, evoking the nostalgic elegance of the dancing ballrooms and clubs of the era. So be prepared to dance in the aisles. \$39, \$35; CMA members \$38, \$34.

Los Muñequitos de Matanzas Wednesday, April 27, 7:30. Hailed by the Western media as the "reigning regents of rumba," "the essence of Cuba's musical soul," and "truly keepers of a sacred flame," Los Muñequitos are undisputed masters of Afro-Cuban ritual music. Three generations of an extended family of musicians and dancers lived and played in Matanzas, the most vital African city in the Western hemisphere. They keep alive 500 years of the vibrant culture of the African diaspora intrinsic to Cuba's living legacy. \$39, \$35; CMA members \$38, \$34.

MORE ONLINE

Audio and video at ClevelandArt.org



CLEVELAND PREMIERES AND RETURN ENGAGEMENTS

New and recent films from around the world, including many exclusive Cleveland-area premieres. Unless noted, all films show in the Morley Lecture Hall and admission to each movie is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Books of ten vouchers can be purchased at the ticket center for \$70, CMA members \$60.

BACK AGAIN BY POPULAR DEMAND!

Kings of Pastry Wednesday, March 2, 7:00. Directed by Chris Hegedus and D. A. Pennebaker. Our *third* engagement for this mouth-watering crowd-pleaser about a French pastry-chef competition. (USA/France, 2009, subtitles, 84 min.)

William S. Burroughs: A Man Within Friday, March 4, 7:00 and Sunday, March 6, 1:30. Directed by Yony Leyser. Never-before-seen film clips and new interviews shed light on the legendary author of *Naked Lunch*. Burroughs (1914-1997) was a homosexual, drug addict, accused murderer, victim of government censorship, and literary



Carlos Golden Globe winner

MORE ONLINE

See clips from many films at ClevelandArt.org

godfather of the Beat generation. "Intimate and moving" –*Los Angeles Times*. Cleveland theatrical premiere. (USA, 2010, 74 min.)

A SPECIAL EVENT!

The Complete "Carlos" Saturday, March 5, 10:30 a.m., Gartner Auditorium. Directed by Olivier Assayas. Here's the Cleveland theatrical premiere of the uncut version of one of the most acclaimed movies of 2010! (It appeared

on all three Top Ten lists of the *New York Times*, and was voted second best movie of 2010 in the annual *indieWIRE* and *Village Voice* film critics' polls.) Running 5½ hours, *Carlos* dramatizes the career of international terrorist Carlos the Jackal in the 1970s and 1980s. "You will not be bored, ever" –*Time Out New York*. (France/Germany, 2010, subtitles, 330 min.) Special admission \$12; CMA members, seniors 65 & over, and students \$9; or two CMA Film Series vouchers. No passes. Shown with lunch break and intermission.

Disco and Atomic War Wednesday, March 9, 7:00. Directed by Jaak Kilmi. This lighthearted documentary shows how Western popular culture, beamed by a Finnish TV station into drab 1970s



Disco and Atomic War 1970s Estonia

Estonia, helped bring about the fall of the Iron Curtain. "A delight" –*Los Angeles Times*. (Estonia/Finland, 2009, subtitles, 80 min.)

Bhutto Friday, March 11, 6:45 and Sunday, March 13, 1:30. Directed by Duane Baughman, Johnny O'Hara. Benazir Bhutto, the first woman elected to lead a Muslim state, served two terms as Pakistan's prime minister before being assassinated in 2007. This new documentary profiles her life and career against the turbulent political history of Pakistan. "A worthy portrait" –*Variety*. Cleveland premiere. (USA/Britain, 2010, 111 min.)

My Name Is Albert Ayler Wednesday, March 16, 7:00. Directed by Kasper Collin. The short life and lasting legacy of pioneering, Cleveland-born free-jazz saxophonist Albert Ayler is documented in this acclaimed music film that includes rare performance footage and interviews with Ayler's Ohio relatives. (Sweden, 2005, in English, 79 min.) Shown in conjunction with the VIVA! & Gala performance "Spiritual Unity: The Legacy and Music of Albert Ayler"; see page 28.



The Pillow Book Passion for calligraphy

And Everything Is Going Fine Friday, March 18, 7:00 and Sunday, March 20, 1:30. Directed by Steven Soderbergh, with Spalding Gray. Performance footage, home movies, and interviews provide an intimate, impressionistic portrait of master monologist Spalding Gray, who committed suicide in 2004. "An invaluable portfolio" –*Village Voice*. Cleveland theatrical premiere. (USA, 2010, 89 min.)

Secret Museums Wednesday, March 23, at 5:30 and 7:00. Directed by Peter Woditsch. This fascinating film explores the vast collections of erotic art secreted away in locked rooms, cellars, and warehouses of venerable museums and libraries in Europe and America—including the Vatican. Adults only! (Belgium, 2008, 77 min.)

The Pillow Book Wednesday, April 6, 6:45 and Friday, April 8, 6:45. Directed by Peter Greenaway, with Vivian Wu and Ewan McGregor. Inspired by a 10th-century Japanese diary of the same name, *The Pillow Book* is a dense, visually stunning account of a contemporary Japanese fashion model with a sexual fetish for calligraphy and body painting. No one under 17 admitted! (Britain/Netherlands, 1996, 126 min.)

Phil Ochs: There but for Fortune Friday, April 15, 7:00 and Sunday, April 17, 1:30. Directed by Kenneth Bowser. This new documentary explores the tragically short life of the folksinger who for a time resided in Cleveland and Columbus, attended Ohio State, and killed himself in 1976. "Poignant" –*Hollywood Reporter*. Cleveland premiere. (USA, 2011, 96 min.)

OUTSIDE LOOKING IN: THREE FILMS ON NORTH KOREA

Secret Sunshine Friday, April 22, 6:30 and Saturday, April 23, 1:30. Directed by Lee Chang-dong, with Jeon Do-yeon (Best Actress, Cannes 2007). A recent widow moves with her young son to her late husband's provincial hometown, where she finds romance, religion, and more heartbreak. "Critics' Pick . . . Perfection . . . A great movie" –*New York Times*. Cleveland theatrical premiere. (South Korea, 2007, subtitles, 142 min.)

Music Makes a City Friday, April 29, 7:00. Directed by Owsley Brown III and Jerome Hiler. This documentary chronicles how a small, semi-professional orchestra in Louisville, Kentucky (and the city itself), gained stature and prominence by commissioning scores of new works from major international composers starting in 1948. "A singular harmonic convergence" –*New York Times*. Cleveland premiere. (USA, 2010, 103 min.)

Three wildly different takes on the world's most mysterious nation. Regular admission prices apply.

The Red Chapel Wednesday, April 13, 7:00. Directed by Mads Brügger. North Korea gets punked in this outrageous new film in which a Danish journalist and two Korean-Danish comedians, posing as a comedy troupe, manage to enter the closed country under the ruse of "cultural exchange." "Shocking, funny and wildly outrageous" –*Los Angeles Times*. (Denmark, 2009, subtitles, 88 min.)

Kimjongilia Wednesday, April 20, 7:00. Directed by N. C. Heikin. North Korean refugees who managed to escape from Kim Jong-il's prison camps relate horror stories of deprivation and repression in this damning film that is leavened by interpretive dance. Cleveland theatrical premiere. (USA/France/South Korea, 2009, subtitles, 75 min.)



The Juche Idea Mock-ode to the Dear Leader

The Juche Idea Wednesday, April 27, 7:00. Directed by Jim Finn. This one-of-a-kind satirical mockumentary follows a South Korean video artist during a residency on a North Korean collective farm, where she makes short films in line with Kim Jong-il's doctrine of self-reliance (*Juche*). "A fastidious, jerry-built re-creation of an ideological fantasyland" –J. Hoberman, *Village Voice*. Cleveland premiere. (USA, 2008, 62 min.)

SPECIAL EVENT

FILMMAKERS IN PERSON

An Afternoon with Artemesia Gentileschi featuring "A Woman Like That" Sunday, April 10, 1:30, Gartner Auditorium. Artemesia Gentileschi (1593–1653) was an Italian Baroque painter who is now regarded by many as the first great, known female artist. The oldest

daughter of painter Orazio Gentileschi (a Caravaggist whose *Danäe* hangs in gallery 217), she is a feminist icon who prevailed over patriarchy, despite being raped at a young age by a fellow artist. We explore this pioneering woman's life, career, and legacy with a talk, film, and discussion. At 1:30 the museum's curator of European paintings and sculpture, Jon Seydl, delivers a brief introduction to the artist. Following that, visiting filmmakers Ellen Weissbrod and Melissa Powell present the Cleveland premiere of their unconventional new feature film, *A Woman Like That* (USA/Italy, 2010, 93 min.), a personal documentary that merges a quest for the "real" Artemesia with Weissbrod's own coming-of-middle-age story. After the movie all three experts answer questions from the audience. Total program 2½–3 hours. Special admission \$10; CMA members, seniors 65 & over, students \$8; no CMA Film Series vouchers.



CMA AT THE FILM FEST!

For dates, times, and tickets go to www.clevelandfilm.org. Shown at Tower City Cinemas, downtown Cleveland

The Piano in a Factory Directed by Zhang Meng. In this touching comedy-drama, a poor, divorced Chinese steelworker decides to build a piano from scratch in order to win custody of his music-loving daughter. Cleveland premiere. (China, 2010, subtitles, 119 min.)

These Amazing Shadows Directed by Paul Mariano and Kurt Norton. This new movie traces the history and importance of the National Film Registry, an ever-growing honor roll of cinema classics deemed "culturally, historically or aesthetically significant" by the Library of Congress. Created in 1989, the registry represents movies from all eras and genres, with titles from *A (Airplane!)* to *Z (Zapruder film)*. Features interviews with Christopher Nolan, John Lasseter, et al. Cleveland theatrical premiere. (USA, 2011, 85 min.)

Both shown as part of the 35th Cleveland International Film Festival, March 24–April 3. \$12; CIFF members and students & seniors (day of show only) \$10. CMA members save \$2 off full-price admission to this or any CIFF screening: mention the code "CMA." Tickets *not* available at CMA Ticket Center; no CMA Film Series vouchers accepted.

ASIAN THEMES

Order and Things: The Transformation of Chinese Objects into Sculpture

Wednesday, March 16, 6:00. Stanley Abe, associate professor of art history at Duke University, explores the complex process of engagement between Chinese antiquarian practices and foreign orders of knowledge that transformed figural objects into "sculpture" at the beginning of the 20th century.

This talk inaugurates the Friends of Art Lecture Series in Asian Art and is co-sponsored by the Friends of Art, Department of Art History, and Baker-Nord Center for the Humanities, all at CWRU.

**Transforming Chinese Classical Poetry in Japanese and Korean Art**

Sunday, March 27, 2:00. Seunghye Sun, associate curator of Japanese and Korean art, explores visual images of poetry in Korean and Japanese art inspired by Chinese classical poems, called *hansi* in Korean or *kanshi* in Japanese, as an "international culture code in East Asia." This body of work provides the best opportunity to learn how Koreans and Japanese transformed the cultural influence from China into their own unique masterpieces.

Line and Gesture in Korean Sijo Verse

Friday, April 15, 6:30. David McCann of Harvard University discusses the dynamic features of Korean *sijo* poetry in traditional performances. The song, characterized by drawn-out syllables as well as changes in pitch and tone, is a distinctive feature of Korea's musical tradition that finds parallels in the calligrapher's brushstroke.

Co-sponsored by the Baker-Nord Center for the Humanities, CWRU.

Gallery Talks in *The Lure of Painted Poetry* April 10, 1:30 and May 18, 1:30, Joellen DeOreo; May 8, 1:30 and July 20, 6:30, Marjorie Williams

Papermaking Demonstration Friday, May 13, 6:00–8:00. Aimee Lee, co-founder of the first Korean paper-making studio in the U.S.

Linking Poems and Images: Basho and Communal Arts in East Asia Sunday, May 15, 2:00. Ann Sherif of Oberlin College considers Japanese and Korean interpretations of Chinese culture.

Tales Well Told: Japanese Narrative Tradition Wednesday, May 18, 6:30. Joellen DeOreo

Poems in Pattern: Painting and Literacy Legacies Friday, June 3, 6:30. Marjorie Williams

Elegant Gatherings: Scholar Poet Painters Friday, June 17, 6:30. Joellen DeOreo

Suspended Beauty: Japanese Lacquer and Literary Legacies Friday, July 15, 6:30. Marjorie Williams

CURATORS AND GUEST SCHOLARS

One of Eight Views of Xiao and Xiang Rivers

Tani Bunchō (Japanese, 1763–1840). Section of a handscroll mounted as a hanging scroll; ink and color on paper; 29.5 x 49 cm. Andrew R. and Martha Holden Jennings Fund 1980.188.4

Edgar Degas: Innovation, Repetition, Reinvention Friday, March 4, 6:30. In this talk for the museum's Painting and Drawing Society, Dr. Charlotte Eyerman (American director, FRAME) investigates the meaning and sources of work by Degas in the context of his lifelong studio practices. Prolific, obsessive, and inexhaustible, Degas ushered in a new language of modernity at the dawn of the 20th century. \$10, free for students and Painting and Drawing Society members.

Lecture with Singers Sunday, March 6, 2:00–4:00. Curator of medieval art Stephen Fliegel gives a lecture on his exhibition *The Glory of the Painted Page* at 2:00 in the recital hall; then at 3:00, a group of singers from CWRU performs music associated with the texts and images on the pages, led by Prof. David Rothenberg, specialist in medieval and Renaissance studies.

Orazio and Artemisia Gentileschi: Father and Daughter, Making Their Names in Baroque Europe Sunday, March 13, 2:00. Jon Seydl, curator of European painting and sculpture, speaks about the father and daughter

Orazio and Artemisia Gentileschi, among the best known artists of the 1600s, in advance of the screening of a new film about Artemisia, one of the few female artists of her time to earn an international reputation.

Antwerp's Two Golden Ages: Art of the 16th and 17th Centuries

3 Wednesday, March 16, 23, 30, 10:30–12:00. Catherine B. Scallen, chair of CWRU's department of art history and art, traces how Antwerp grew into a center of European world trade and a locale for artistic innovation by the likes of Breugel, Rubens, and Van Dyck. March 16, *Antwerp: The 16th-Century Boom Town in Commerce and the Arts*; March 23, *Antwerp at Mid-Century: Turmoil and Innovation*; and March 30, *Antwerp's Rebirth in the 17th Century*. \$66, CMA members \$48. Single sessions \$25/\$20.

A Harpy in the Workshop: Hybrid Techniques for Awakening Statues in Renaissance Florentine Art Wednesday, March 23, 6:00. Christina Neilson of Oberlin College gives the annual Julius Fund Lecture in Renaissance Art. Sponsored by CWRU Department of Art History.

G. B. Piranesi and the Natural History of Ancient Art: Reflections on the Diverse Maniere Wednesday, March 30, 6:30. Heather Hyde Minor of the University of Illinois, author of *The Culture of Architecture in Enlightenment Rome*, speaks about an important work of Giovanni Battista Piranesi's later career.

Co-sponsored by CWRU Department of Classics.

Ann Hamilton Saturday, April 9, 2:30. The American artist, known internationally for her large, multimedia sensory surrounds, kicks off a new series bringing living artists to Cleveland.

Art, Eros, and the Sixties Wednesday, April 13, 4:30. Jonathan Katz of the University of Buffalo presents the 22nd Annual Buchanan Lecture in the Humanities.

Sponsored by CWRU Department of Art History.

Dramatic Reading of Vergil's Aeneid Wednesday, April 20, 6:30, Armor Court. Hear CWRU faculty and students give a dramatic reading of Book Four of Vergil's *Aeneid* under the Dido and Aeneas tapestries in the Armor Court, with period music.

Co-sponsored by CWRU Department of Classics and the Baker-Nord Center for the Humanities.

INGALLS LIBRARY

Library Program Tickets Call 1-888-CMA-0033 or visit www.clevelandart.org/tickets for tickets to programs. For specific questions regarding library programs, please call the reference desk at 216-707-2530.

Cleveland Collectors: Severance and Greta Millikin Thursday, March 17, 2:00–3:30. Severance (1895–1985) and Greta Millikin (1903–1989) collected what would become some of the museum's beloved objects. Come and hear about their glamorous life and stunning collections. Limit 20; pre-registration required. \$20, CMA members free.

Collection in Focus: 53 Post Stations on Tokkaido Thursday, April 21, 2:00–3:00. View and discuss the museum's rare edition of this classic work by Hiroshige and how it exemplifies the influence of *ukiyo-e* in Japan and the world. Limit 20; pre-registration required. \$20, CMA members free.

Art & Fiction Book Club: The Medici Conspiracy: The Illicit Journey of Looted Antiquities—From Italy's Tomb Raiders to the World's Greatest Museums by Peter Watson and Cecilia Todeschini. 3 Wednesdays, March 2–16, 1:30–2:45. "The astonishing exploits of Giacomo Medici, a nefarious Italian antiquities dealer and mastermind

[of a] well-organized circle of tomb raiders, smugglers, dealers, and, most shockingly, their scandalously complicit high-profile customers" –*Booklist*. \$45, CMA members \$35.

The Lure of the Painted Page: The Technique of the Beautiful Book Wednesday, March 2, 7:00–8:30. Using works from the Education Art Collection and the Ingalls Library's Rare Book Collection, calligrapher and illuminator Steven Otlowski reveals techniques used to create these venerated manuscript pages. Free; registration required. Call 216-707-2533. Limit 30.

Ongoing Book Sale Every month, a new selection of sale books is located on the shelves opposite the library's recent acquisitions. Books are changed at the beginning of each month, with deeper discounts each week.

TAA EVENTS

Lecture: The Art of Designing and Wearing Fine Millinery Wednesday, March 23, 1:30. Millinery designer Cynthia Marek Lundeen, a past first-prize winner of the Kentucky Derby Hat Contest, presents a lecture with visuals garnered from historic source materials as well as live modeling of her haute couture millinery creations. Equally appealing to the hat lover and the serious student of millinery. Lecture free to TAA members and full-time students, \$5 at the door for general public.

Millinery Workshop Thursday and Friday, March 24 and 25, 10:00–4:00. Cleveland Heights Studio. With the adage "What is learned with pleasure, is learned full measure" as a guiding principle, Cynthia Marek Lundeen instructs participants in the time-honored techniques of hat construction, including hand blocking shapes on wooden hat blocks. Using their own design, participants choose among a variety of millinery materials to create artistic hats. All skill levels welcome. \$240, TAA members \$180 (\$150 before Feb. 20). For registration contact Helen Murrell, 216-932-0648, murrell@roadrunner.com.

GALLERY TALKS

Meet on level 1 near the portholes.

Highlights Tours Tuesdays, Thursdays, Fridays, Saturdays, and Sundays at 1:30 plus Saturdays and Sundays at 2:30. See www.ClevelandArt.org for topic and presenter.

Exhibition Tours replace highlights tours starting April 7, Thursdays at 1:30 and Sundays at 2:30 (KeyBank Lobby).

Art in Focus Wednesdays at 1:30. Talks on a single work of art or theme. Check ClevelandArt.org for topic and presenter.

GALLERY INTERPRETATION

Art Conversations Audio Tour of the newly opened ancient, medieval, and African art galleries: visitors with smart phones access tour through mobile link (see signs at the museum), or check out an iPod Touch player in the main lobby (free; \$2 fee to buy ear buds).

Art Odyssey Pick up our self-guided family activity packet anytime in the museum lobbies.

MEMORY-LOSS PROGRAM

Art in the Afternoon At 1:15 on the second Tuesday of every month, docents with specialized experience working with the memory-impaired population lead gallery conversations that engage the mind and provide an enjoyable social experience. Free; pre-registration required; space limited. Leave a message at 216-707-2464 (answered every Wednesday).

ART CART

Free drop-in gallery presentations the first Sunday afternoon of every month offer a rare chance to touch genuine works of art. To arrange group experiences (fee), contact Karen Levinsky, 216-707-2467.



Danae c. 1623. Orazio Gentileschi (Italian, 1563–1639). Oil on canvas; 202.5 x 270 cm. Leonard C. Hanna Jr. Fund 1971.101

Learn from professional artists in informal studios that ensure individual attention.

Introduction to Painting 7 Tuesdays, March 15–May 3 (no class March 22), 10:00–12:30. Beginners learn simple techniques in color mixing and application with acrylic paints. Still-life objects serve as inspiration for this low-pressure course. Instructor: CMA studio artist Kate Hoffmeyer. Supply list provided by box office upon registration. \$158, CMA members \$126.

Chinese Brush Painting 8 Tuesdays, March 15–May 3, 1:00–3:30. Experienced students only continue explorations in Chinese master techniques. Instructor: longtime CMA artist Mitzi Lai. \$180, CMA members \$144.

Drawing in the Galleries 8 Wednesdays, March 16–May 4, 10:00–12:30 or 6:00–8:30. All skill levels welcome. Students use the masterworks throughout the galleries as inspiration. Evenings open to high school students working on their college entrance portfolios. Instructor: veteran artist Susan Gray Bé. \$180, CMA members \$144.

Printmaking 7 Wednesdays, March 16–May 4 (no class March 23), 12:30–3:00. Beginning and intermediate students use the masterworks from CMA's prints and drawings collections as inspiration. Instructor: CMA studio artist Kate Hoffmeyer. \$158, CMA members \$126.

Introduction to Drawing in the Evening 8 Wednesdays, March 16–May 4, 6:00–8:30. Always wanted to, but never got around to it? Enjoy yourself while learning simple yet effective techniques in drawing with graphite and conté crayon on paper. Informal confidence building. Bring your own or CMA provides all supplies. Instructor: artist and illustrator Darius Steward. \$180, CMA members \$144.

Composition in Oil 8 Fridays, March 18–May 13 (no class April 15), 10:00–12:30 or 6:00–8:30. Beginner, intermediate, or advanced students use the live model and still-life objects as inspiration. Evenings open to high school students working on their college entrance portfolios. Instructor: Susan Gray Bé. \$200, CMA members \$164 (prices include \$20 model fee). Bring your own supplies or for additional \$70 CMA will provide.

Art of Papermaking 7 Fridays, March 18–April 29, 1:00–3:30. The museum and the Morgan Art of Papermaking Conservatory staff bring you this new adult studio course. Learn how to make and mold your own handmade paper creations from pulp. Simple techniques dispel the mysteries of how paper is made and used. Dress for the mess. \$158, CMA members \$126. Materials \$20.

Advanced Watercolor 8 Wednesdays, March 23–May 11, 9:30–12:00, CAS.* Some watercolor knowledge recommended. Paper provided. Materials list discussed at first class for new students. \$180, CMA members \$144.

Watercolor in the Evening 8 Wednesdays, March 23–May 11, 6:00–8:30, CAS.* All levels welcome. Paper provided. Materials list discussed at first class for new students. \$180, CMA members \$144.

Beginning Watercolor 8 Thursdays, March 24–May 12, 9:30–12:00, CAS.* Geared to the beginner but all levels are welcome. Learn color mixing, paint application, and subject matter selection. Paper provided. Complete materials list given at first session. \$180, CMA members \$144.

All-Day Chinese Painting Workshops for Beginners 2 Fridays, April 1 and 8, 10:00–4:00 (lunch on your own). Instructor: Mitzi Lai. Both sessions \$160, CMA members \$130. Part 1 only, \$85, CMA members \$70. Supply list at the box office.

April 1: *"4 Gentlemen," Part I.* Learn about the philosophy behind Chinese painting and how to paint bamboo and plum blossom, two of the "four gentlemen."

April 8: *"4 Gentlemen," Part II.* Learn how to paint orchid and chrysanthemum, two of the "four gentlemen." (Part 1 is a prerequisite.)

Ikebana Workshop Saturday, May 21, 10:00–4:00 (lunch on your own). Learn the traditional Japanese art of flower arranging that emphasizes shape, line, and form. Instructor: Isa Ranganathan, Master of Ikebana. \$85, CMA members \$70. Supply list at box office. Students share the cost of flowers.

Registration for all studios is on a first-come, first-served basis. Register in person or call the box office at 216-421-7350. Supply lists available at the box office. For more information e-mail adultstudios@clevelandart.org or call 216-707-2487.

Registration for all studios is on a first-come, first-served basis. Register in person or call the box office at 216-421-7350.



LEARN
HOW

SPRING ART CLASSES FOR CHILDREN AND TEENS

6 Saturdays, March 19–April 30 (no class on April 23), morning or afternoon: 10:00–11:30 or 1:00–2:30. Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class will visit our galleries every week, then experiment with different techniques based on the masterpieces they've discovered. Students learn by looking, discussing, and creating.

Fees and Registration Register at the box office by calling 216-421-7350. Most classes are \$72, CMA Family members \$60. Art for Parent and Child \$85/\$72. Claymation \$150/\$125. Registration for all classes is on a first-come, first-served basis. General registration began February 16. Register in person or call the box office at 216-421-7350.

Cancellation Policy Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis. \$10 late fee per order beginning one week before the class starts.

Art for Parent and Child (age 3). Mornings only. Four hands are better than two! Parents and children learn together to create all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Pattern (ages 4–5). Almost every gallery is overflowing with examples of patterns. We'll discover pattern in paintings, hats, ceramics, textiles, and maybe even a mummy case. Children practice making patterns to hang up, wear, and play with.

Museum Zoo (ages 5–6). Animals in our museum galleries transfix young children with the way they look, how they move, and where they live. Students visit old favorites and meet new ones as they draw, paint, and construct animals in our museum zoo.



Colorific (ages 6–8). The focus is on color! Children mix colors in paint to create landscapes, portraits, and other images. They experiment with transparent, translucent, and opaque papers to make colorful collages.

Paint It! Print It! Paste It! (ages 8–10). After looking at examples in the galleries, students use different types of paint and collage materials. They also create a series of multiple prints using a linoleum carving print process.

How Did They Make That? (ages 10–12). Students inspect all types of artwork in the galleries and try their hand making something in the same or similar media. They experiment with wood, fabric, egg tempera, and other techniques.

Teen Drawing Workshop (ages 13–17), afternoons only. Teens sharpen their observational skills while developing drawing skills with pen and ink, pencil, charcoal, and pastels.

Claymation (ages 11 and up), mornings only. Design simple sets and learn how to create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-motion animation shorts. Limit 10.

My Very First Art Class 4 Wednesdays, March 30–April 20, 10:00–10:45 (ages 1½ to 2½), or 4 Fridays, April 1–29, 10:00–10:45 (ages 2½ to 3½), or 4 Fridays, April 1–29 (no class April 22), 11:15–12:00 (ages 3½ to 4½). Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this creative program that combines art-making, storytelling, movement, and play. Topics for the March and April sessions include *Repeat/Repeat*, *Form*, *Spring*, and *1–2–3*. Fees for one adult and one child \$65, CMA Family members \$55. Limit 10 adult/child pairs.

Art in Motion 3 Wednesdays, March 16–30, 11:15–12:00 (ages 3–5). Parents and children learn together in a course that combines movement and learning about art. Fees for 1 parent/1 child are \$46, CMA Family members \$36; \$24 for 1 additional child. Limit 10 parent/child pairs.

SAVE THE DATES FOR SUMMER FUN Summer art classes for children run 5 Saturdays, June 25–July 30; 10 weekdays, Tuesdays/Thursdays, June 28–July 28.



PARADE THE CIRCLE

Celebrate the 22nd annual **Parade the Circle** on June 11, 11:00–4:00, parade at noon. The museum produces the parade; University Circle Inc. produces Circle Village with hands-on activities presented by Circle institutions, entertainment, and food. Join the parade for \$6.

Parade Prep Free training workshops in parade skills for leaders of school or community groups preparing parade entries begin March 15 at the parade studio, and continue through April.

For information and a schedule, contact Nan Eisenberg at 216-707-2483 or commartsinfo@clevelandart.org.

Basic Parade Workshops Create your parade entry. Workshops at the museum begin May 6: Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. A workshop pass entitles you to attend all basic workshops. \$50 individuals; \$150 families up to 4 people, \$25 each additional person; fee includes parade registra-

tion. Children under 15 must register and attend with someone older. Group rates available. Drop-in registration for all workshops or the parade. Watch for full listings and special workshops in the May/June magazine.

Volunteers More than 100 volunteers are needed in advance and on parade day. Assist at workshop sessions, help with production work for major ensembles, distribute posters and flyers, or fill one of dozens of parade day jobs. Contact Liz Pim in the volunteer office at 216-707-2593 or volunteer@clevelandart.org for more information.

ART CREW

A troupe of characters based on objects in the museum's permanent collection gives the CMA a touchable presence and vitality in the community. Free photos of visitors with the characters. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or gtrembly@clevelandart.org.

AFTERNOON FESTIVAL

Celebrate Our Neighbors Day Sunday, March 27, 1:30–4:00. Families, youths, and adults are invited to join friends, neighbors, and families in a free afternoon filled with hands-on activities, gallery talks, family tours, and open workshops. Make new friends and new discoveries as you enjoy the day.

FAMILY COMMUNITY DAY

Museum Ambassadors Community Day Sunday, April 3, 1:00–5:00. Join Museum Ambassadors from Cleveland-area high schools as they showcase their experiences at CMA over the past year. Bring the entire family for a day of hands-on activities, tours, and presentations organized by ambassadors from Bedford, CASTLE, Cleveland School of the Arts, John Hay, Shaker Heights, Strongsville, and Valley Forge high schools. For more information, contact Hajnal Eppley at heppley@clevelandart.org or 216-707-6811.

FOR TEACHERS

Art to Go We come to you! Let your class see and touch amazing works of art up to 4,000 years old. Topics and registration information at ClevelandArt.org. Contact abarfoot@clevelandart.org or call 216-707-2459 to schedule. Info: 216-707-2467.

Teaching in Living Color: Camera Obscura, Photography, and the Science Classroom Saturday, March 26, 10:00–12:30, Cleveland Artists Foundation, 17801 Detroit Ave. Make your own camera and learn the science behind it. Enrich your classroom with standards-based arts integration. \$10 for supplies and registration (lunch not included).

Made possible with generous support from the Martha Holden Jennings Foundation.

School Tours Free docent-guided school tours are offered now until the end of the 2010–11 school year; topics and exhibition info at www.ClevelandArt.org. Tours for *The Glory of the Painted Page* can be scheduled through March 25. *The Lure of Painted Poetry* special exhibition is available from April 12 through the

end of the 2010–11 school year. Fax registration form (at ClevelandArt.org) and include your e-mail address for confirmation. Info: abarfoot@clevelandart.org or 216-707-2459.

School Studios run 90 minutes (60 minutes for pre-K and kindergarten) and include 20 minutes in the galleries and an hour in the classroom making art. Topics include *Animals in Art*; *Line, Shape, and Color*; *Landscapes*; *Let's Face It*; *Impressionism*; *Castles and Knights*; and more. \$100 per class of 20–25 students (pre-K and K up to 20 students). Questions: abarfoot@clevelandart.org or 216-707-2459.

Free Teacher Event: Exploring "The Lure of Painted Poetry" Wednesday, April 6, 4:00–6:30. Visit the exhibition, hear from curator Seunghye Sun, and enjoy an informal session that highlights arts-integrated curriculum resources related to the exhibition. Certificates of Participation will be available. To register please call 216-707-6778 or e-mail educatorsacademy@clevelandart.org.

WHAT TO EXPECT

The Wall Is Down! By the time this magazine arrives at the end of February, the temporary three-story wall that was erected in the east wing outside the special exhibition gallery will have been dismantled, and access to the escalators restored. Meanwhile, to gain access to the rest of the museum galleries, visitors must either take the elevators adjacent to the KeyBank Lobby near the special exhibition entrance, or use utility stairs across the hall from the elevators. The way is marked with “porthole” images of works in the museum collection. Thank you again for your patience during this most extreme variation of our Art Detour.



Open Now: Ancient Art, African Art, Medieval European Art, European and American Art from 1600 to the Present Day The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography) are open, and the main floor of the 1916 building is open with European and American art from

the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art. The new prints and drawings galleries feature works from the museum's world-class manuscripts collection.

Go Green!

Cleveland Art is available online at www.cleveland-art.org/support/Members-Only.aspx. Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org.

MEMBERS PARTY

The Lure of Painted Poetry: Japanese and Korean Art Saturday, March 26, 6:30–9:00. Director's welcome at 7:00 in Gartner Auditorium, followed by exhibition introduction by Seunghye Sun, associate curator of Japanese and Korean art. Refreshments, music, and art activity. \$35 CMA members, \$55 nonmember guests. Fellow level and higher have the opportunity to reserve two free tickets for the party. Call 216-707-2268 to upgrade your membership.

Member Preview Days Thursday, March 24 through Saturday, March 26. Members see the exhibition first.

WEDDING PICTURE PROJECT

Thousands of Clevelanders have taken wedding photographs with the art museum and grounds as backdrop. Dig through family photographs old and new and submit your favorite by March 14 to be entered to win a romantic weekend for two in University Circle! For details on how to submit, visit ClevelandArt.org.

Left: Jamie and Eric Kelling May 29, 2010.



NOK PHOTOGRAPHY

MEMBERS TRIPS

Textile Arts and Fashion in Kent Saturday, April 9, 12:30–6:00. Visit the textile/weaving studio at Kent State University with fiber artist and KSU professor of crafts/textile arts Janice Lessman-Moss. See her work and a demonstration of the digital jacquard hand loom. Then enjoy a tour of the exhibition *Katharine Hepburn: Dressed for Stage and Screen*, featuring Hepburn's personal collection of stage and screen costumes as well as vintage posters, playbills, and photos. Wine and cheese reception follows.

Public Art Around Cleveland Friday, May 20, 3:00–5:30. Join us for an afternoon trolley tour of public art around Cleveland, led by staff from Cleveland Public Art. Multiple stops will allow members to get up close to the art. Learn about Cleveland Public Art and its dedication to improving the quality of life and enhancing the economic competitiveness of northeast Ohio through high-quality, site-specific public art and creative urban design.

To request cost information or to make a reservation, contact Allison Tillinger Schmid at aschmid@clevelandart.org or 216-707-2669.

NEW AT CLEVELANDART.ORG

Annual Report The financial report for 2009–2010 was posted in December. The full illustrated report goes online by early March (in About).

“Lure of Painted Poetry” Member Openings See details in the members-only section under Support.

Multilingual Museum Maps In the past six months, the museum has translated its basic visitor guide/map into the languages most commonly spoken by our visitors. In addition to the printed versions in the lower lobby at the museum, print-at-home pdf versions of the map in Bulgarian, Chinese, English, French, German, Italian, Portuguese, Russian, and Spanish are now available on the web site under Visit/Plan Your Visit (or search “museum map”).

MARCH

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
		1 Highlights Tour 1:30 Nia Coffee House 6:00 Coventry Village Library	2 Talk 1:30 <i>Art in Focus</i> Book Club Begins 1:30-2:45 R\$ Library Program 2:00 <i>Manuscript Techniques</i> R Film 7:00 <i>Kings of Pastry</i> \$	3 Highlights Tour 1:30	4 Highlights Tour 1:30 Lecture 6:30 <i>Edgar Degas</i> . Charlotte Eyerman \$ Film 7:00 <i>William S. Burroughs: A Man Within</i> \$	5 Film 10:30 a.m. <i>The Complete "Carlos"</i> \$ Highlights Tours 1:30 and 2:30
6 Highlights Tours 1:30 and 2:30 Film 1:30 <i>William S. Burroughs: A Man Within</i> \$ Lecture and Music 2:00 Stephen Fliegel, CWRU Early Music Singers Art Cart 1:00-3:00, gallery 204 <i>Early America</i>	7 Museum closed	8 Tour for Memory Impaired 1:15 <i>Art in the Afternoon</i> R Highlights Tour 1:30	9 Talk <i>Art in Focus</i> 1:30 Film 7:00 <i>Disco and Atomic War</i> \$	10 Highlights Tour 1:30	11 Highlights Tour 1:30 Film 6:45 <i>Bhutto</i> \$ VIVA! & Gala Performance 7:30 <i>Nrityagram Dance Ensemble</i> \$	12 Highlights Tours 1:30 and 2:30
13 Highlights Tours 1:30 and 2:30 Film 1:30 <i>Bhutto</i> \$ Lecture 2:00 <i>Orazio and Artemisia Gentileschi</i> Jon Seydl	14 Museum closed	15 Adult Studios Begin 10:00-12:30 <i>Introduction to Painting</i> ; 1:00-3:30 <i>Chinese Brush Painting</i> R\$ Lecture Series Begins 10:30-12:00 <i>From Bruegel to Rubens: Painting in the Netherlands</i> R\$ Highlights Tour 1:30 Nia Coffee House 6:00 Coventry Village Library Bhutto Benizir bio	16 Art Classes Begin 10:00-10:45 <i>Art in Motion</i> (ages 3-5) R\$ Adult Studios Begin 10:00-12:30 or 6:00-8:30 <i>Drawing in the Galleries</i> ; 12:30-3:00 <i>Printmaking</i> ; 6:00-8:30 <i>Introduction to Drawing</i> R\$ Lecture Series Begins 10:30-12:00 <i>Antwerp's Golden Ages</i> R\$ Talk 1:30 <i>Art in Focus</i> Guest Lecture 6:00 <i>Chinese Art</i> Stanley Abe Film 7:00 <i>My Name Is Albert Ayler</i> \$	17 Highlights Tour 1:30 Library Program 2:00 <i>Museum Collectors</i> R\$	18 Adult Studios Begin 10:00-12:30 or 6:00-8:30 <i>Composition in Oil</i> ; 1:00-3:30 <i>Art of Papermaking</i> R\$ Highlights Tour 1:30 Film 7:00 <i>And Everything Is Going Fine</i> \$ VIVA! & Gala Performance 7:30 <i>Spiritual Unity: The Legacy and Music of Albert Ayler</i> \$	19 Spring Art Classes for Children Begin 10:00-11:30 or 1:00-2:30 R\$ Highlights Tours 1:30 and 2:30
20 Highlights Tours 1:30 and 2:30 Film 1:30 <i>And Everything Is Going Fine</i> \$	21 Museum closed	22 Highlights Tour 1:30 Donor Circles Preview 6:00-8:00 <i>The Lure of Painted Poetry</i> RM	23 Adult Studios Begin Community Arts Studio, 1843 Columbus Rd. 10:00-12:30 <i>Advanced Watercolor</i> ; 6:00-8:30 <i>Watercolor in the Evening</i> R\$ Talk 1:30 <i>Art in Focus</i> Film 5:30 & 7:00 <i>Secret Museums</i> \$ Guest Lecture 6:00 <i>Renaissance Florentine Art</i> Christina Neilson VIVA! & Gala Performance 7:30 "13 Most Beautiful..." <i>Songs for Andy Warhol's Screen Tests</i> \$	24 Members Preview Day <i>The Lure of Painted Poetry</i> M Adult Studio Begins 9:30-12:00, Community Arts Studio, 1843 Columbus Rd. <i>Beginning Watercolor</i> R\$ Highlights Tour 1:30	25 Members Preview Day <i>The Lure of Painted Poetry</i> M Highlights Tour 1:30	26 Members Preview Day <i>The Lure of Painted Poetry</i> M Teacher Workshop 10:00-12:30 <i>Teaching in Living Color</i> R\$ Highlight Tours 1:30 and 2:30 Members Party 6:30-8:00 <i>The Lure of Painted Poetry</i> M
27 Family Community Day 1:00-4:00 Highlights Tour 1:30 and 2:30 Lecture 2:30 <i>Transforming Chinese Classical Poetry in Japanese and Korean Art</i> Seunghye Sun	28 Museum closed	29 Highlights Tours 1:30	30 Littlest Learners Studio Begins 10:00-10:45 <i>My Very First Art Class</i> (ages 1½ to 2½) Talk <i>Art in Focus</i> 1:30 Guest Lecture 6:30 <i>G.B. Piranesi</i> Heather Hyde Minor	31 Highlights Tour 1:30		



APRIL

SUN 10-5

MON closed

TUE 10-5

WED 10-9

THU 10-5

FRI 10-9

SAT 10-5

\$ Admission fee

R Reservation required

T Ticket required

M Members only



3

Highlights Tours 1:30 and 2:30

Art Cart 1:00-3:00
KeyBank Lobby *The Lure of Painted Poetry*

4

Museum closed

5

Highlights Tour 1:30
Nia Coffee House
6:00 Coventry Village Library

6

Talk 1:30 *Art in Focus*
Teacher Event
4:00-6:30 *Exploring "The Lure of Painted Poetry"* R
Film 6:45 *The Pillow Book* \$

7

Highlights Tour 1:30

8

Workshop 10:00-4:00
Chinese Painting for Beginners: "4 Gentlemen" Part 2 RS
Highlights Tour 1:30
Film 6:45 *The Pillow Book* \$
VIVA! & Gala Performance 7:30 *Septeto Nacional de Cuba* \$

9

Members Trip 10:00
Fashion and Textiles in Kent M
Highlights Tours 1:30 and 2:30

10

Gallery Talk 1:30 *The Lure of Painted Poetry*
Joellen DeOreo
Highlights Tours 1:30 and 2:30
Film 1:30 *An Afternoon with Artemesia Gentileschi* featuring *A Woman Like That* \$

11

Museum closed

12

Tour for Memory Impaired 1:15 *Art in the Afternoon* R
Highlights Tour 1:30

13

Talk 1:30 *Art in Focus*
Guest Lecture 4:30
Art, Eros, and the Sixties Jonathan Katz
Film 7:00 *The Red Chapel* \$

14

Highlights Tour 1:30

15

Highlights Tour 1:30
Lecture 6:30 *Line and Gesture in Korean Sijo Verse* David McCann
Film 7:00 *Phil Ochs: There but for Fortune* \$
Performance 7:30
Cleveland Jazz Orchestra Octet

16

Highlights Tours 1:30 and 2:30
Performance 2:00
Massimo LaRosa and Elizabeth DeMio

17

Highlights Tours 1:30 and 2:30
Film 1:30 *Phil Ochs: There but for Fortune* \$

18

Museum closed

19

Highlights Tour 1:30
Nia Coffee House
6:00 Coventry Village Library

20

Talk 1:30 *Art in Focus*
Dramatic Reading
6:30 *Vergil's Aeneid* CWRU faculty and students
Film 7:00 *Kimjongilia* \$

21

Highlights Tour 1:30
Library Program 2:00
Collection in Focus RS

22

Highlights Tour 1:30
Film 6:30 *Secret Sunshine* \$

23

No art classes
Highlights Tours 1:30 and 2:30
Film 1:30 *Secret Sunshine* \$

24

Highlights Tours 1:30 and 2:30

25

Museum closed

26

Highlights Tour 1:30

27

Talk 1:30 *Art in Focus*
Film 7:00 *The Juche Idea* \$
VIVA! & Gala Performance 7:30
Los Muñequitos de Matanzas \$

28

Highlights Tour 1:30

29

Highlights Tour 1:30
Film 7:00 *Music Makes a City* \$

30

Highlights Tours 1:30 and 2:30

ONLINE CALENDAR

Sortable online calendar at
ClevelandArt.org

Secret Sunshine
Critics' Pick





THE CLEVELAND MUSEUM OF ART

11150 East Boulevard
University Circle
Cleveland, Ohio 44106-1797

Periodicals
postage paid at
Cleveland, Ohio

**Dated Material
Do Not Delay**

www.ClevelandArt.org

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday

Administrative

Telephones

216-421-7340
1-877-262-4748

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable
service fees apply for
phone and internet
orders.

Facebook

Cleveland Museum
of Art

Twitter

@ClevelandArt

Blog

clevelandart.
wordpress.com

Membership

216-707-2268
membership@
clevelandart.org

Museum Store

216-707-2333

Ingalls Library Hours

Tuesday–Friday
10:00–5:00; Wed.
until 9:00

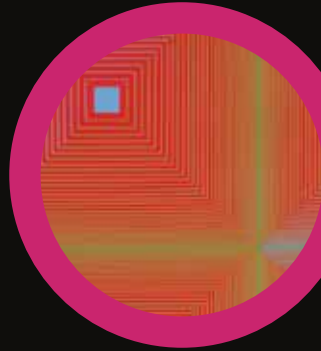
Reference desk:
216-707-2530

Parking Garage

\$5 for 15 minutes to
2.5 hours;
\$1 per 30 minutes
thereafter to \$10
max. \$5 after 5:00

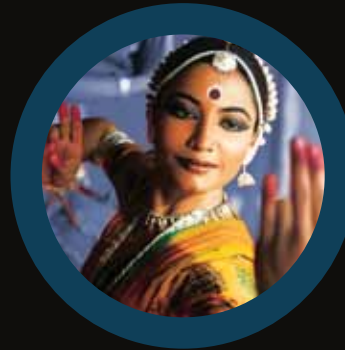
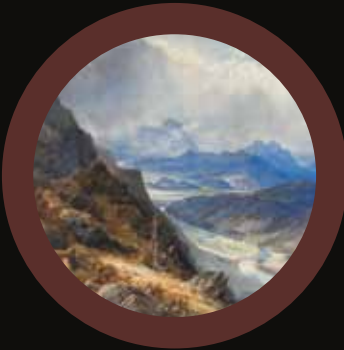


PAINTED POETRY
P. 4



OP ART P. 6

ACQUISITIONS 2010 P. 10



PERFORMANCE
P. 28



FILM P. 30



TALKS P. 32



COMMUNITY
P. 36